

# MASSIMA

NUMBER 18



# Keoki

ON HIS

ego-trip

OUT NOW

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THE PERFECT  
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# layout:

matt massive  
rich waswrick  
kim follett  
johnsin

# web design:

Node One  
Johnsin

# 18

# STAFF

**Brad Massive, Dan Doormouse, Mark Verbos, J. Flux, Speed Demon, Al Dente, Fishead, Julia Jaksic, drew Sutherland, Rick Salzer, Jes Telepathy, Tom Weiss, Chase Brandon, Brian Karp, Johnny Fischer, Matt Massive, Bill O'Brien, Paul Sullivan, Morgan Packard, DJ Tron, Diana Detroit, Johnsin, Vivian Host, Roy Something, Nick Bulletproof, Phil Freear, Chad Mindrive, Tim Krochalk, Wendy Thomas, Jeff Baumann, Mark Moore, Frankie Vega, Luis Gabriel Aguilera.**

massive magazine is always looking for anyone with the energy to help out- writers, photographers, designers, people who want to give us their computers, money, social if you work for free and you think it's kinda kinky to write for a rave/porn operation, drop us a line or give a call. we accept gifts, and if they're cool or an alcoholic beverage, maybe we'll print your name in a special 'they sent us free shit section'- like the good ol' days... no perfume or deodorant, though... we still haven't run out of the last stuff.

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Below is a list of stores and individuals that distribute Massive to stores and parties nationwide. Many are a great help by paying for the postage to ship the magazine to their town. Support these people, as they aid our cause. If you would like to help, stacks of Massive are available- \$15 per 100. This money is simply used for the shipping and is of no profit to us, other than the fact it gets Massive out to more people. If you'd like to help with this, drop us a line @ 414.444.5390. Note: stacks to Canada cost \$25 US.

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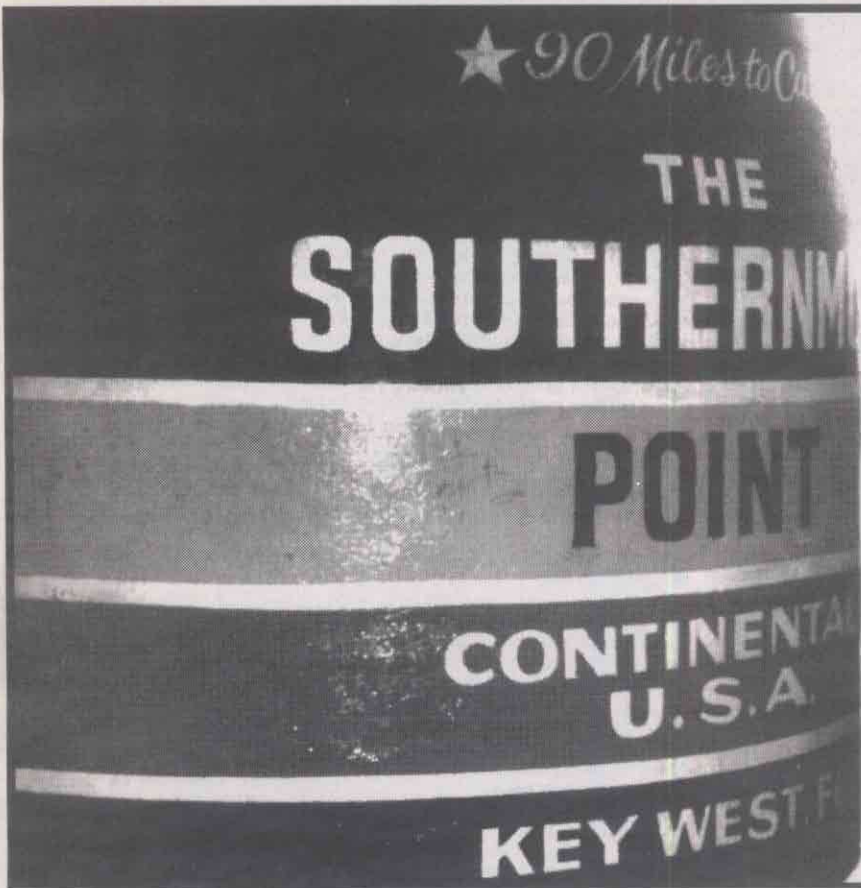


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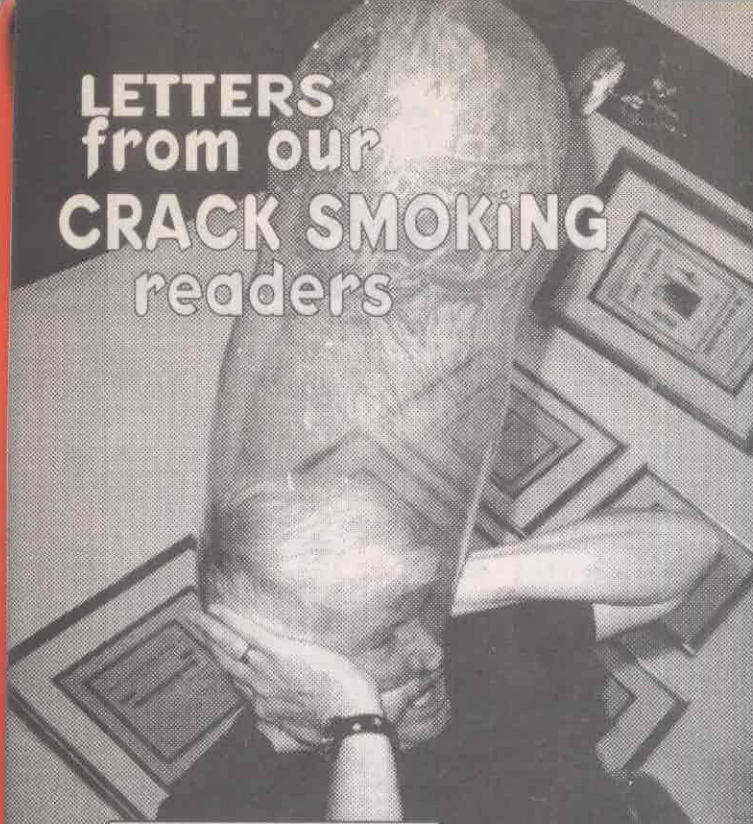
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# LETTERS from our CRACK SMOKING readers



**Hey, whats up party people!** I would like to recommend some books. They all are related to the scene and have helped me evolve- damn good books: "Cyberia" by Douglas Rushkoff. Changed my life more than acid has. Covers rave culture, deadhead culture, smart drugs, aliens, designer reality, other dance culture, psychedelics, and the "Atractor" story (featured in "Free Bass Collective"). Douglas Rushkoff also has a brand spanky new novel called "The Ecstasy Club" which I haven't read yet. "Ecstasy - Dance, France, and Transformation" by Nicholas Saunders is very informative if E is your thing. Covers law, risk, history, herbal ecstasy, personal experience, other dance drugs, and twenty or so pages dedicated to dance music and rave/club culture. Photos of large LA & San Fran parties and a 25,000 person England party. Also pictured are 18 E varieties with names and MDMA% which is sure to get you rollers drooling. Maybe you want to learn more about smart drugs? "Mind Food & Smart Pills" is the best I've seen. Covers everything from cognitive enhancers to Vasopressin. Everything here is either legal in the US or can be ordered overseas (legally). Author Ross Pelton, R.Ph., Ph.D. knows his shit. Another, almost as good one is "Smart Drugs & Nutrients" which has some nifty graphs and charts. If you are into mind machines and other brain (trance) tools, check out "Mega Brain Power" by Michael Hutchison. It talks about how light and sound (music) effects and can benefit us. Includes a section about "brain nutrients and smart pills". "Flashbacks", an autobiography by Timothy Leary (who else) talks about his personal experiences with psychedelics, cultural history, ecstasy politics, cultural evolution, and political evolution. To keep this shorter, I'll end with just names of some good shit: "Media Virus" by Douglas Rushkoff, "Playing the Future" by Douglas Rushkoff, "Cannabis Spirituality", and "The Quickening" by Art Bell. Books related to the scene are few, but there are good books! I listed only a few. Anyway, Thank you DJ Rackme & Dan Doormouse for supporting HARDCORE and giving accurate reviews. Stay Hard DJ B  
Madison, WI

**You may already know** this and you may not even care, but yesterday driving from paris to amsterdam, i passed a huge yellow and blue "massive" factory just off of the autoroute around utrecht, holland. it was a huge fucking sign and a bit of a trip. i would have taken a picture and scanned it but i didn't have a camera with me. if you're interested and you have any contacts in holland, let me know and i'll give you the exact location. or next time i'm back, i'll attempt to take a pic.

**Jeff Davis**  
jldavis@xnet.com

### To my dearest Massive:

All i gotta say is... FUKKIN' DOORMOUSE!!! I just came home from Massive Tuesday @ The Globe and i've determined that Mr. Dan Doormouse is my hero! Seriously! I mean, going from evil sounding hard house to acid to jungle to hardcore to jungle again.... and then saying a big fuck you to everyone who was sitting... this guy has balls! And I enjoyed every minute of it! He spins what he wants and it all kicks ass. (I should mention that I also threw an eastside party on June 27th and Mr. Doormouse and the Massive Cru rolled in about 3 am or so and he threw down on the turntables even though no one was around, except for about 5 people and none were dancing. WHAT-TA GUY!!!!) His skills are beyond compare, and he seems like a very nice guy. MAD PROPS TO DOORMOUSE!!!

**Anna Phillips,**  
West Allis, WI

### MASSIVE'S NAUGHTY BITS:

**I just wanted to say** that I found the article very informative... and I now have a new set of role models... monsieurs Peter North and Ron Jeremy... anyone can learn to spin records but how many of us can truly hope to become a 'geyser of sperm' (a la mr. North)... as for my admiration for Ron Jeremy this stems from a different article (in PEACE magazine from Canada) where he is asked how many women he has slept with... after stating

yes, this is a picture of an old man blowing up a condom on his head in what looks to be a lawyer's office. what else would you expect from massive?

that he has made 1300 films he says that he has slept with 1301 women... that there was one woman who actually cared about him (although he never could figure out why) and for the rest he was merely a paycheck... and just a general question to be thrown out in the air here... are people in the porn industry "really" that much more exploited than the rest of us??

**Colin Arason**  
Winnipeg, Canada

### ISSUE 17 FANS:

what can i say? massive seventeen is the mutha fuckin shiznit! the cover art alone should tip anyone off to that. but open the thing up and what have you got? hellahed science droppin of the junglists across the nation (a personal fave of mine, seeing as how i've become a junglist at heart recently), much needed info on whats happening in the porn scene as of late (thanks do dan doormouse!), and the usual lot of infectious techno and rave knowledge youve become known to bring us via your zine. meeting (sort of) matt "mot" massive, dan doormouse (with his drunken public radio blaring self), and johnsin (the dark tech step gawd of little further), was a nice treat.

thanks...  
**JAWSH!**  
sho.nuff@juno.com

### I liked what nick nice had to say

about "dj a minute" and people's short attention span. he's right, no one lets the music progress or gives the dj proper time to do anything, or compose. After 3 1/2 years of doing a techno radio show for 3 hours straight, and then only spinning 30 or 45 minutes at parties, maybe an hour, it just left me lacking, and leaving a feeling of non-completion. I'm down with his interview...

**Daniel Smith**  
daniel@fastrans.net

### I just got my subscriber's copy of

Massive magazine, issue 17. Props to the Massive crew on their first glossy, full-color cover. Now that I am doing my own zine, I can appreciate what a milestone that is! It's beautiful guys! Gotta love that Stormtrooper fuckin it up on the decks, hovering high above the worshipping crowd. Got all the details, down to the special Massive lammie hangin' off his neck. This mag has been my inspiration in developing High-R Frequencies. Can't wait for issue 18!

**Robin**  
bpositive@sprintmail.com

**The response on Kevy Kev's phenomenal cover has been widespread. If you thought that it rocked as well, you can show your appreciation by sending a quality brewed alcoholic beverage to the Massive PO Box - attn: Kevy Kev, along with any comments you'd like to pass on to him. Hell, send a few beers, we'll be more than happy to enjoy a few over here on Kevin's behalf.**

### DESPERATE CALLS OUT TO THE MASSES:

My name is Katie and I hail from the Milwaukee rave scene. I am writing to you because I feel you can help me with a problem, along with anyone else

that reads this. Imagine looking around a party, you will see a lot. Of course you will see the lights, the smoke, and the people up on the speakers. But just imagine taking one look around again, you'll see one person dancing trippy and cool, you'll see another raver chilling against the wall, you'll see another just feeling the music pump their body, but what you most likely will not see is the unity in which we supposedly all stand for. Noone is just all together, knowing everyone else. There are little cliques. Hey, don't get me wrong, I attempt to do my part by striking up conversations, handing out suckers or stickers, and still everyone remains segregated. I'm not saying one blow pop and BOOM everybody's chatting, but why is there very little conversing? I don't understand. Anyone can see that this is happening. Am I the only one with my eyes open and sober? What can we do? I love the Milwaukee scene for all that it is worth and more, but lets face it, raves are getting more and more mainstream (ohh, MTV?) and if we can't stick together on the dancefloor, how are we going to stick together when the day we stamp all over the media? We have to do something, and fast. So next weekend when you pack up your Jansport and head out to a rave, consider my thoughts and words and let them remain in your hand, head, and heart all night until dawn and all the time. Love to all ravers, Massive, and PLUR events

**Katie R.**  
Oak Creek, WI

### Dear Massive,

I'm not really sure how much good will come out of this letter, or even if anyone will read it, but I feel that if it at least opens one persons eyes I will have done my job. I feel that there are MANY ongoing problems with this so called scene that we are in. I'm not here to preach about them, but I feel that I have to address one of them. I want to start off by saying that I am indeed no saint, and I have had many drug problems, because I was either too weak, or all I wanted was to have a good time. Right now I see many people going downhill, very fast. It scares me to see the people I consider my friends and family ruining their lives the way that they are. I don't care if it's crystal, ice, crack, or glass, but it's taking over a lot of peoples lives. Meth is a VERY dangerous drug. I know this because I had a huge problem with it. If anyone says that it is not addictive, they are fools, plain and simple. Just come to Milwaukee and see for yourself, although I'm sure you wouldn't have to do that, since I've seen the problems in every state I've been to. I'm not saying that every person who does meth is addicted to it, but I do want to warn everyone who is either thinking about trying it, or if they've only done it a few times. Please BE CAREFUL!!! Now to all those tweakers, do me a favor, even though you may think you do not have a problem and who knows, maybe you don't, but for a minute humor me. Go look in the mirror at yourself, how much do you weigh, how big are the circles under your eyes, have you eaten more than vitamins in the last couple days? Seriously people, I'm not asking you to quit partying all together, cause I know it's fun. But in all honesty, I don't want to hear about people overdosing and dying. Do you? I care about you all, even those of you I have not yet met. All I am asking is for you to take care of yourselves. There is no reason to stay up for a week or even two, "tweaking". If you need or want it in that much quantity, all you have to do is take a fucking break, it'll still be there in a week.



plastikman "sickness"

cd: 1. sickness 2. panikattack 3. slak/kriket - live @ spastik  
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STOP abusing your bodies!!! And just remember if you don't want to do it for yourself do it for your friends and family. Thanks Massive Crew, I needed to get this off my chest.

**Anonymous,  
Milwaukee, WI**

### NOIZE FROM THE PUNX:

*I'm just writing a letter* to you mags to bitch about some shit, and to let everyone who reads this know what I think. I've been partying for awhile since about '93 or '94 or some shit like that. At first I thought that the shit was cool but lately I think that the parties are starting to get really bunk. I especially think that Chicago fucking sucks. Everyone always talks about Underground Chicago this and that, and Underground Milwaukee being the shit cities for underground parties. The fact is that I haven't seen anything that has to do with an underground party in any of these cities. Actually Chicago has the worst parties I've

ever been to. There's always mad cops all over the place and you have to pay out of your fucking ass just to get in the bitch. Milwaukee isn't bad for parties but there just as bad for paying out of your ass too. What I'm trying to say is what happened to the fucking underground. Why are motherfuckers trying to bank off of everything. It pisses me off. Shit, some of the best parties I've been to have been underground like a motherfuck. I'm talking about the Mad Town Focs. I'm talking about the warehouse loud system illin listening to the loud tunes standing around chief in my reeler not worrying about paying out of your ass worrying about cops creeping and taking your shit parties that were kicking off in the '8666. Man it was cold outside but it didn't matter because the shit was kicking off inside. A friend of mine had a fucking warehouse with electricity. We moved his truck out of the way and hooked up the tunes. Had mad people come with their records and just bump some shit all night. Man that shit rocked. No one had to pay,

everyone had a good time. But I'm pissed, I don't like being pissed. When I get released I'm gonna fuck shit up. If I got to pay more than ten bucks for any party when I get released I'm gonna fuck shit up. I'm warning all you promoters. I'm a fucking terrorist motherfucker. The SP pissed me off and their still paying. Now your pissing me off with your stupid ass house mixes, bunk porno movies, stupid lights that aren't cool unless your tripping your face off. I'm just saying fuck you to the money hungry greedy ass punk motherfucking promoters. Oh yeah, if I get searched one more time by some stupid fuck security guard I'm knocking his ass out. I'm in jail right now and when I get out that only person that I want to get as close to me like some of them security bitches is my girlfriend. So fuck you.

**Ben Gutkowski  
Madison, WI**

**Wow. This guy is 105% PURE  
PUNK ROCK.**

**What's up from NY.** Mad props to your magazine. I've got a little something I want to say to the rest of the world. For years I was into the non-techno New York hardcore scene, I found hardcore techno about a year ago. It is my savior. Anyway, I suffered some persecution from my ex-New York hardcore buddies. They tried to dis me for changing the style of musik I listened to. They tried to put me down by calling me a sucker. I never talked shit about any scene I wasn't familiar with. I want to say, anyone just getting into electronic musik, if you like the musik, fuck everybody that tries to put you down- if they don't accept you for who you are they ain't real friends. I don't care if you used to listen to REO Speedwagon. Go with what you like. And to all the kids that say ravers are a bunch of half ass faggot pussies, half you fuckers wouldn't survive 30 seconds in the pit of a hardcore rave. I can't express it enough, don't be afraid to like different musik. You will be accepted no matter what scene you came from. I hope this letter gave someone some insight. I unfortunately had to experience all this myself. I wish someone would have published a letter like this when I was going through that shit.

**Paul Schold  
Miller Place, NY**

**Not to disagree with Paul here, but we think that most ravers ARE half ass faggot pussies. Bring on THE PIT.**

## COMMENTARY...

What a fucking bunch of hypocrites you are. How can you even pretend to be behind PLUR when you destroy all its principals? I was enraged by Issue 17 & the 'Public Service Announcement.' Perhaps it should have been 'Dick Service Announcement' for Boys who don't care about PLUR and no respect for women! There can be no PEACE in the scene when you bash half the human population. There can be no LOVE in your heart when you hate women so horribly (and don't say you love them because if you did you would respect them). There can be no UNITY in our lives when we treat each other as pieces of meat. There will be no RESPECT on the scene when there is no respect for the female participants, and for each other in general. I feel sick when I think of the young impressionable men reading the article and thinking that it's cool. You are SO FUCKING WRONG! Maybe you should change your name to MASSIVE MISOGYNY (look it up, burnout!) AND HATE. I hope you know that you have really fucked yourselves over. Consider yourselves lucky if any female human with an ounce of self-respect ever picks up an issue of your crappy magazine again. You have totally betrayed women, Raver girls, and the scene. I'm sure a lot of boys will be looking forward to the pro-black slavery article next time. The editors at Massive would be JUST THAT STUPID! Perhaps you were right and my endeavor is pointless. Perhaps I will always be judged by my tit size and not my mind or otherwise loving heart. Just don't be surprised when girls backlash and start treating boys as pieces of meat on the meat rack. I hope that never happens. We need to rethink what we represent: PEACE, LOVE, UNITY, RESPECT. Without that, our scene will fall.

**Erin Mattson - St. Paul, MN**

The above tripe represents the views and ramblings of exactly the kind of people we hope never pick up Massive: little PC twits so caught up in their impossible utopian visions that they don't ever stop to realize the contradictions in their own beliefs and lifestyles. Ever crusading for that wondrous future without discrimination and inequality, where the views of all are uncensored and beautiful... all the while trying to stomp out any aspect or belief that contradicts their own. Talk about hypocrisy- it seems the Unity they speak of is only on their own terms- the Unity of thin-skinned little raver twats who demand their own identity while dressing, acting, and thinking like the rest of their amorphous kin.

Erin Mattson calls us hypocrites for betraying the PLUR myths that we never once claimed to believe in in the first place. Did she bother to notice, only pages before, where Jon Al Dente equated P.L.U.R. with S.H.I.T? What PLUR really should stand for is "People Lost in Unachievable Realities." You may call us negative for such beliefs, but why should we have any hope for humanity in the first place? People should be treated with respect and love on an individual basis- we're not prepared to go out and hug a world that proves to us daily to be unworthy of all that Ms. Mattson demands. She views any mention of pornography in our magazine as a travesty towards Rave's great cause (what was it again, by the way?), or as evidence that we hate women. Do only men watch porn? Do only men who hate women watch porn? We also mentioned midgets, men of porn, and Howard Stern in the same article. We don't know any midgets, but we don't have any ill feelings towards Howard Stern; and we definitely don't hate men, because, well, some of the Massive staff are men. Some of the Massive staff are women, too. Do we hate them? Do they hate themselves, and thusly

feel compelled to contribute to Massive out of the animosity they have towards themselves and their fellow women? I doubt it. So where was the point? Did she actually read the article, or just fire off this letter immediately upon seeing it in print? We venture it's the latter.

Does Erin Mattson really think she is changing the world, with her Neo-Victorian way of thinking? Sure, you can call the male staff of Massive 'old-fashioned' for viewing women with sexual fervor, but we stand with about 5 BILLION other people in our views towards the opposite sex. We can only picture Ms. Mattson as a student of a convent, pristine in her virginity, pure in never raising an eye toward another human in wanting of their companionship. To her, any open indication of sexuality represents hatred for entire groups of people. She equates a woman's self respect to how crude and unacceptable they are of others behavior. She sees the human abomination of slavery equivalent to the everyday reality of sexuality. Just where are you really making a difference, Erin? Your beliefs and opinions may vary slightly, but they fall right in step with the intolerance that has pervaded this country for 200+ years!

So, if this is PLUR, or the Rave scene as a whole, we want nothing of it. We regret ever getting involved in such a fascist movement- desolate of humanity, reality, sexuality, free thought, and humor. Massive remains a magazine tracking the many twists and turns of the techno phenomenon, and if, in doing so, we happen to step into the People's Republic of Raveyland, we apologize...

(also, thank you, Erin, for including that neat word, 'Misogyny', in your letter. If it weren't for you, us 'burnouts' would have never known what it meant. Now we have a word for you to look up: Dipshit.)  
**Matt Massive**

**Ms. Mattson:**

As a female writer for Massive, I was extremely offended by your letter for its many false sweeping generalizations of the magazine and its staff. Not only did you clearly not read the article in question in its entirety, but perhaps you missed the very pertinent last statement on that same page: "Remember: Protect yourself. Don't use force to get what you want. Have respect & responsibility when she says, 'NO!!'...she means it." I don't want to base my platform solely on that quote alone, so let's continue...

How is it that, in your words, we "fucked ourselves over?" It seems like this is the first time you've ever picked up an issue of this magazine, or you would've long noticed the magazine's angle, which should never be taken seriously in the first place. When I'm in a serious mood, I read Scientific American, not Massive. The article that you speak of is pretty mild language, at that, which was a nice change of pace for someone who isn't too fond of porn flicks in the first place. Yes, I agree that at times there have been questionable depictions of females that have raised a few eyebrows, including mine. I'll let you in on how I handle these situations.

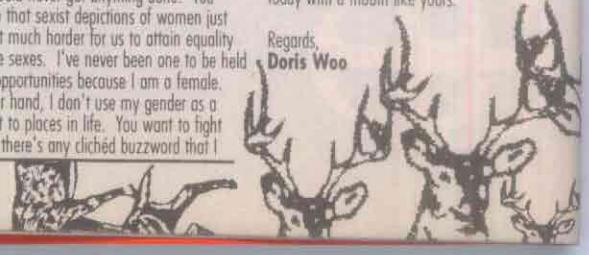
First, I don't let a petty drama like this get to me because if I get into a riff about every little thing I don't agree with in this world (and there are many), I would never get anything done. You might argue that sexist depictions of women just make it that much harder for us to attain equality between the sexes. I've never been one to be held back from opportunities because I am a female. On the other hand, I don't use my gender as a token to get to places in life. You want to fight sexism? If there's any clichéd buzzword that I

have adopted from the scene as my own, it's DIY: Do It Yourself. Step up to the ring with your skills, not petty mudslinging, and show them you're more than T&A, as you think this is how others judge you. Don't fight fire with fire, that never resolves the long-term goal of respect. Besides, I would like to think women are more mature than that.

Second, it is one thing to criticize our content because it goes against your moral grain, but you, Erin, seemed to have pulled this uncalculated trade out of a bloody photograph and maybe a few words that followed out of goodness-knows-where. Sexist, we? Perhaps just a tad, but then who, male or female isn't? Many females are as guilty for making blanket statements like, "all men are pigs and scum" as men are for saying "all women are bitches and hos." If you find the latter mentioned in the magazine, I'd like to know. Racist? I doubt that we're that uneducated. You'd be surprised how much we "burnouts," as you affectionately call us, know on the very subjects of which you speak.

If you are going to be a subscriber of PLUR and the owner of a loving heart that you claim to be, do yourself a favor and practice what you preach; do your homework and perhaps be a little more diplomatic the next time you decide to police the injustices of the world. True champions of peace, love, unity, and respect never got to where they are today with a mouth like yours.

Regards,  
**Doris Woo**





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**VERY SUPERSTITIOUS**  
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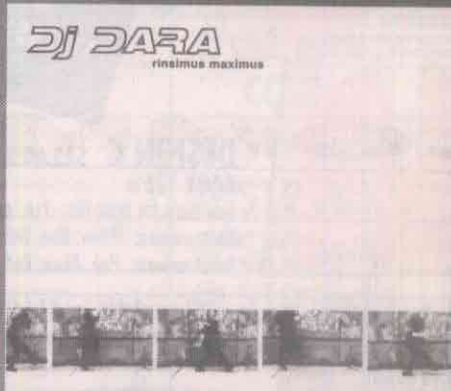
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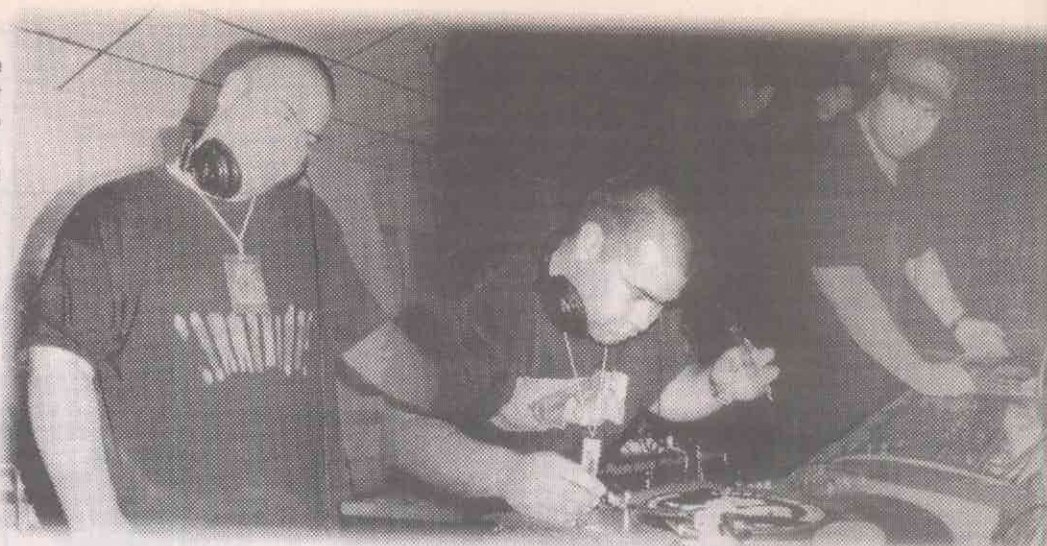
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Chicago- recognized globally as the birthplace of House music, but making it's mark within the Techno scene with the likes of DJ Skull, Robert Armani, Mike Dearborn, and the man behind some of the freshest, most diverse sounding Techno, the native Samoan DJ Hyperactive. We hooked up during his first visit to the UK to talk about his story. This is the first interview he has ever given so we took things from the beginning to shed light to all readers on his past, present, and future involvement within the music scene.

Oliver Way of Morpheus Productions interviews the Midwest Hero Hyperactive Joe on the eve of his first UK visit...



# HYPERACTIVE

Like most people, Hyperactive was bought up listening to the music his parents played. His father, a Polynesian (which describes a person originally from the islands of Hawaii, New Zealand, Samoa, Tonga, and Tahiti) whose heritage played a major role influencing the young Hyperactive.

"Polynesian people are naturally very musically inclined, as dancing plays a significant part in Polynesian culture, especially in the Samoans. They are very rhythm oriented. The tribal drumming. Polynesians have the most syncopated, non 4/4 type rhythms I've ever heard. Very complex percussion."

Hyperactive's roots in percussion have been inherited down through the Polynesian culture, and yes, he does play the drums. I guess you could say born with an ear for music. This tradition commingling with the music from urban city sounds produced these roots for a unique individual.

As so many of the US DJ/Producers talk about, Hyperactive was another descendant of the Disco roller skating rinks, but at this adolescent age he really didn't pay much attention to the DJ. It wasn't until Hip Hop swept through Chicago (as it did in every other city) and Breakin' became the underground movement, that he took note. It was this early Breakin' era in 1983 that habituated him into buying records, even though he didn't own a set of turntables: "just a broke ass record player and tape deck that I used to do pause edits on" (the infamous beginner pause edits).

"I think the whole 'Beat Street' movie single-handedly hypnotized me into the B-Boy culture. But I never really got into the whole 'tagging' and 'bombing' thing. We used to set up the cardboard in my garage. I had the boombox with the etched out Playboy bunnies on the speakers, the fat laces, baggy pants. The whole nine yards. The whole DJing bug came about through the Breakin'. I used to do a lot of tricks. But as that scene faded out I kind of lost interest in the music. I feel it began to change. It wasn't so Electro edged."

Around 1982 / '83 the Chicago House sound started to evolve with legendary mix shows: the

Hot Mix 5 with Farley, WBMX, Mickey Oliver, Kenny Jason... to name a few. These influenced so many of today's most revered DJ/Producers, including Hyperactive. The mix shows exploded and had a major effect in the Chicago House movement. They occupied the Friday and Saturday nights from 10pm onto sometimes as late as 5am. Then the radio stations starting shuffling the DJ mix shows between each other and finally faded out the whole thing. After that WBBM, a commercial station, took up a mix show with a later, non-original House format. At this time Hyperactive was at College and DJed Hip Hop/Hip House/House at College Fraternity parties.

"My friends and I used to all go out and buy records together and practice. There was quite a competitive edge. We used to hunt down hard to find records, test pressings, etc. I didn't really take much notice of where the music was coming from. I would just go into the store, see what was hanging in the racks on the wall and make the grand assumption it would be slamming. I'd check out some of the inscription on the label (producer/label) and take a gamble. You couldn't even play the record in the store before you bought it. One of the old stores I used to go into have stood the test of time and is still around today: 'Gramophone' on the north side. But when House first came out, we just called it 'Jack'. It was minimal, just drums and samples, like Farley's, Mr. Fingers, Hurley's, and Adonis's early production. This sort of sound was very prevalent in the records I used to play. I was very into the 'tracky' Chicago style which was coming out predominantly at that time. When people talk about minimal they should reference Chicago first. It's the birthplace of House. Anybody who was into the early Chicago sound would have to agree."

For 5 years Hyperactive used his friends turntables- until 1988 when he bought his first set of Technics. A huge leap from a battered record player.

"I still have the original pair of Technics that we all used to use back from 1983."

In 1989 he started to lose interest in the Chicago House scene. As mentioned before, the

mix shows on the radio either disappeared, or became very poor. Hyperactive began looking for the next sound.

The Acid House scene was just blowing up in England, and this new style called 'Techno' was becoming huge throughout Europe. It was during this year that Hyperactive started to become involved with producing. He dropped out of College and hooked up with some friends from High School who had an interest in studio equipment.

"I knew next to nothing about the equipment. I used to just give ideas for samples and kind of point my finger and say, 'do this'. I was never content with that and wanted to do my own production. My friends would let me borrow their equipment, but wouldn't show me how to use it. I had to go away and read the manual. From there I really started getting into writing my own material."

His first releases, some Hip Hop and Hip House, came out in 1990. It was released on a friends label called 'Livin Large'- which was based out of Indiana. He also started a label with a friend, which they called 'Z-Teck'. They only put out one release under the pseudonym 'Hyperpercussion' which was to exemplify the manic beats and loops they were using.

"But I was a little confused with which direction I wanted to go."

For a short time that year he was also helping produce tracks with a group. The main guy was looking towards the commercial market for the record sales and radio play. "I was more artistic than that, and wanted to produce material non commercial. Something with more of a cutting edge sound like the stuff I was hearing from Europe." He took up the DJ name 'Hyperactive', stemming from his previous duo group Hyperpercussion.

When, in 1991, the first raves started happening in Chicago Hyperactive was having a problem breaking into the scene as a DJ due to his association with a more commercial sound. "It kind of hindered me. The promoters had me black-balled because of the music I had been involved with. They saw me as a commercial

DJ/producer, who was really down to the radio. It may be a slamming tune, but it was getting played on air too much. I can't control what they play. But I haven't anything to hide, everybody comes from somewhere. When you are young the music you listen to is on the radio. It may be ideal for people to say 'no, I was never commercial' but that's rubbish. So the promoters weren't booking me. But as the music began to grow so did the number of people getting involved with putting together parties and events and they started to book me. I played my first rave party on July 4th, 1991; Independence Day, at a bungee park not far from where I live. As things evolved that year I eventually became a mainstay in the Chicago rave scene and decided to become involved with this music as a career."

The first parties were what are now called 'Outlaw' parties throughout the US (this is the name given to illegal events similar to the illegal parties that have taken place all over England since 1987).

"The promoters would pretend that their parties weren't illegal by getting some kind of permit or license, but they knew damn well they were illegal. One thing you could never combat was the curfew. You could get a dance permit and business license, but you would never be able to get a permit to stay open late past the curfew, unless it was a club or special large scale event. But the raves were being held in warehouses and all manner of crazy locations, so of course you wouldn't be able to get that permit and inevitably they got shut down."

By 1992 promoters had taken House into the Clubs. The European rave, Belgium, UK sound was sweeping through and Hyperactive was a main part of that within the Chicago scene. It wasn't long before he was DJing all over the Midwest. Then in 1993 he started buying his own studio equipment. "I didn't really know anything before, I just knew I had an ear for music and I play the drums so I understood percussion."

The first piece of equipment he bought was the Roland 606, then an SPX-10 Sync Box. Later DJ Sneak sold him a Roland 909 for \$350.00! "People had become a little complacent with the

909 due to its overuse. Everybody had used it, so they just started sampling drums instead. Also, so many people were worrying about what they had rather than what they did with what they had. Many producers starting out feel they should get the equipment somebody else has got because they like the sound they have. Then they find they are stuck in a wallow and cannot seem to produce anything because they are stopping the use of their own creativity. You shouldn't buy equipment unless you feel you need it and can afford it. You may find that you buy something because somebody else was using it and discover that it was their ideas and creativity that produced that sound, and you cannot re-create that."

"Same applies with DJing. You could go out and buy all the same records you heard another DJ play out, but when you get them find you cannot play a set as well as the other DJ. It was his style and creativity that made those records work at that time... It's the ability to portray your thoughts with whatever you have."

By 1993 Hyperactive was playing all over Chicago, Wisconsin, and Minneapolis so it was inevitable that he would eventually meet up with 'DJ ESP' Woody McBride. They had played at a couple of raves together prior to formally meeting at an event called 'Pollination' in Wisconsin. They exchanged numbers and kept in touch. At this time Woody was a very influential guidance for the legendary Midwest label Drop Bass Network.

"Woody produced the first 3 releases for Drop Bass and I did the 4th. I had also recently produced a track for Freddie Fresh's label Analog. Then Woody and I produced a track for a DBN compilation, and finally I did a release which came out as DBN 17".

It was not long after that Woody stopped being so heavily involved with his affiliation to Drop Bass Network and started his own labels: initially Communiqué, Sounds, and Head In The Clouds. Hyperactive started producing material for Woody and around the same time started his own label: 'Contact', but only put out one release that year ('93) due to work on coordinating the direction for the label and ironing out start up problems that arose.

"I always had an ambition to start up my own label. Contact was actually a P&D (Publishing & Distribution) deal with Underground Construction / Strictly Hype Recordings, whom I had dealt with before when working on production as Sync with Woody. I wanted a label that could repre-

sent me and my style of music. Tracks that were dancefloor effective and depicted what was going on in Chicago. That was the main motivation behind Contact. Non-disposable records. Tracks that are timeless. Records you could still play years later and still sound fresh. I want to produce music that will leave my mark in the music scene. A long standing contribution."

The Hyperactive and Midwest Techno sound (inc. the likes of Woody McBride, DJ Apollo, DJ Slip, Greg Stevens, Chris Sattinger, et al) has a very original, unique, distinctive sound: hard drums, but very clear, fresh, crisp production. A morphing of the tracky minimal Chicago House, with the faster more radical, hard Acid sound of Drop Bass Network and the old European Rave. "The transition from the harder Drop Bass style evolved when I had a sound I liked and projected longevity as a producer. I don't believe my style has changed, just become more consistent. I'm a diverse listener as well as producer. I'm always being affected by other forms of music, such as Jazz. But there are other factors constantly influencing me that may not even be music related."

Everything plays a role in the evolution of Hyperactive's music.

By 1994 he was reaching both Coasts of the US and various parts of Canada. That same year he took his first trip across waters to Austria with Woody, where they played at two parties organized by one of the Memory Foundation guys.

So what sparked this international recognition? "The releases on Contact did a lot of footwork for me. They initiated a lot of interest in Europe. In particular, a promoter in France who got hold of me through Steve Stoll, who had played for him. This promoter wanted to book me sometime during the spring of 1996. Ever since then, I've played in France once or twice a month. Things just snowballed. The same situation occurred in Germany. I played a few gigs and it blew up from there. Now Morpheus Productions brought me out for the first time in the UK last month. I hope the same thing happens there. It's not a pride issue, it's a matter of paying your dues and getting over. If people don't know your music you've got to come out and represent." Now Hyperactive is pretty much a globe trotter DJing in different countries all over the world spreading his Chicago 'Jackin' sound as far as Asia (including a recent visit to Japan where he played at the infamous Liquid Room).

"As far as Chicago goes, I still play there, but not as much as I used to. I've noticed that a lot of

the promoters have no concept behind their events when it comes to the DJ's they are booking. A lot of the promoters are just booking the same DJ's and are not taking a more intimate interest in the music or the DJ/Producer. For example, why are these DJ's are being booked for this party? DJ ESP once told me 'you stand to gain, you stand to loose'. You have to be just as willing to loose money and take it on the chin as you are anxious to make money. Too many promoters take a gamble with the DJ's-relying on taking money off the door with the hope they can pay the DJ. I'm tired of that. Hearing the same old song and dance when the night hasn't gone as well as the promoter had hoped."

I couldn't agree with Hyperactive more. If you haven't got the money upfront to pay for an entire party/event then you shouldn't be doing it. "DJ's and producers put a lot on the line to cultivate their careers. I think they need to be honored a little more. We make the music and we present the music. Basically what needs to happen is that the scene needs to get more professional, more organized"

The same goes the world over. But lets look forward with hope. What do we see happening for Hyperactive in the future? He no longer owns or A&R's for Contact, if anything is to come out on the label it will be by himself. He is currently working on two new labels totally owned by himself, under his control- financed, A&R, design, everything. Creating his own American based entity. The labels are called 'Four Track', which will be straight up dancefloor Techno, and 'Record Player', which will focus on the more Techno/House side of things. "Producing records helps with the legwork regarding recognition, but playing out gets to show the people what you are all about, and what other music you are into. As we go into 1998 I want to concentrate more on the labels and production. Once that gets up and running I'll consider doing more live performances." Which we have yet to see in Europe. "But there is no point playing live when it doesn't represent anything. I'd rather play live with a concept behind doing it- such as a label release."

So now Hyperactive has fulfilled another of his ambitions and played in the UK. I hope it was all he had hoped. "Prior to my visit I was very anxious and excited to DJ in England. I had been hearing a lot of positive things about the UK scene, and had very high expectations. Playing in England has been one of my most anticipated desires as a DJ, based on its good reputation. (While here) I played 3 gigs. The first was at Eurobeat 2000, which was a bit of a

smaller crowd than I had anticipated. But overall, for the amount of people that were there, they were all in tune to what was going on. Everybody was dancing and I received a good response. Next was Growth- run by the SubHead guys. From what I had heard from people in London these parties were supposed to be good. It was a real underground vibe. The people were there and again into what I was doing. My expectations were met and I believe I had a successful night behind the turntables. Finally was The Orbit in Leeds. I knew however the previous days had gone, that this would be good. It was all I had anticipated and more. It was incredible to see how much the people were up for it, and with so much energy. At times during my set I didn't know what to do except shake my head, smile, and think this is amazing. Playing at The Orbit is what a DJ hopes for. The crowd created an electric, exciting atmosphere. It's a perfect chemistry. People have high expectations of the DJ and vice versa. It's an incredible production up there and I will give it all the support it needs. I respect it and can't wait to go back and do it again. It keeps the fire burning for me, and makes everything I do seem worthwhile. I'm just fortunate enough to be able to show my skills as a DJ there."

He certainly rocked every crowd he played in front of that weekend. His mastery behind the Technics is equally as impressive as his production. Let's hope we can see DJ Hyperactive in the UK more often.

DJ Hyperactive currently has two releases out both on two of the UK's finest Techno labels. Firstly- Missile, #24: a double pack featuring two new tracks; the classic 'Venus' (from Missile #15); and a remix. He will also be part of the Missile Tour taking place around the World wide from November. The other release is on Planet Of Drums, #8, which is an excellent minimal tribal percussion workout. All worthy of your immediate attention and are selling out fast. Hyperactive will be featured on the forthcoming Morpheus compilation due for release on Nu Futura this summer.

Special thanks to Tim Taylor and John Carnell. Finally, the one and only Joseph Gustav, whom without none of this would ever have been possible.

**PHOTO:**  
Hyperactive & ESP Woody McBride performing as SYNC.



# JEFF ADACHI OR JUST Simply Jeff!

Interview by: Chase Brandon written by: Matt Massive and Chase Brandon

If you've ever had the chance to attend a slamming party in Orange County, California, there's a good chance your hosts for the evening were from Dr. Freecloud's Mixing Lab. More specifically, one Simply Jeff and his partner and close friend, Ron D. Core. Not that Los Angeles will ever have a problem with getting it's name on the map, but these two busy guys, Ron's wife Helen, and their associates at Freecloud's would play a big role in getting it there. Together, they run their labels- Orbit Transmissions and Atomic Records. With the recent release(s) by City of Angels of Simply Jeff material- a 12" single (My Planet/ Godzilla Funk) and a mixed CD (Funkdafried), an even wider audience will get to experience a little of the exuded energy in the privacy of their own home and, of course, on dancefloors world-wide.

Jeff's last name is Adachi, which is of Japanese decent. He is a fourth generation Japanese American- which means even his grandfather was born here in the good ol' USA, so he's about as American as you can get. His background in music comes in just as deep, with both his parents avid music fans (though definitely of different genres). His mother, Kumi,

was a dance hall DJ in the 50's and 60's. "My mom threw parties in San Francisco and she would always be the one with the vinyl. Back then they didn't use mixers the way that we use them, instead they would just cut and switch off of one line. She would have to be super quick to put on the next record. Sometimes she would have to work with only one turntable, so she would cut the record and the crowd would clap and while they were clapping she would have to throw one on real quick. Back then though, they were dancing to the likes of Chubby Checker. Because my mom was a DJ, she understands my lifestyle now. She still supports me and helps me when I need it, and the same with my father- they're divorced, but they have been a big influence in my life." His father, an avid record collector, would take Jeff to Tower to buy records when the other kids were out mobbing their parents for toys. When Jeff decided to make a career of music, his grandparents paid his way through school, and he isn't one to forget the support his family has given him- Funkdafried is dedicated to his grandfather, who recently passed away. "He helped me out so much and was there with me the whole time. He was there to

see me get the store and move up as a DJ."

Jeff started DJing when he was in high school as a breakdance DJ, and tells the history from the west coast perspective; "Really it was the Electro days of the mid 80's. It was the early stages of Hip-Hop, but before that it wasn't even called Hip-Hop, it was called Techno. Even back then with people like Dr. Dre (with the World Class Wrecking crew), and N.W.A, they were all calling it techno. If you would listen to their first album, it's techno mixed with rap, and then when the Sugar Hill Gang exploded it was all over. Those producers weren't even producing that style of music anymore because they were switching over to rap and Hip-Hop, so after that era those producers were making it as a street thing. It was almost like how it is in the underground-tracks that

you don't normally find on a commercial market but if you would go to a mom and pops store you could find them. That's when people got into making bootlegs or getting dubplates off people."

Like all music enthusiasts, Jeff's tastes are always expanding into other styles. When asked what some of his more valued platters are, an odd array including Earth, Wind and Fire, Lakeside, Cameo, and the Fat Boys is named... "especially the Fat Boys" he drops in. Soon, Jeff got into the Industrial/digital dance music side of DJing. He played stuff like Meat Beat Manifesto and Consolidated, Neon Judgement, Gary Numan... "I figured it was basically the next progression at the time for me." This was all in the later years of his high school life. "After that, when Industrial/dance got even more popular like



Depeche Mode and Erasure, I even got into that kind of stuff." Jeff went on to work at KROQ 106.7 FM- the first Alternative radio station in Los Angeles. The KROQ format shaped how MTV came to be because many people that worked for them now work at MTV. Alternative was the 'in' thing back in the late 80's and KROQ was the first station to play it 24/7 in the US. Jeff had an internship working at KROQ, so he moved from Sacramento to Los Angeles. Growing up in Sacramento had it's advantages as well, though, "San Francisco is only an hour and a half drive from Sacramento so we would go up there and party. It was no problem for us to go there all of the time, and that's how I got into all of the breakdance stuff. We looked up to people like Q-bert back then. They were the people that pretty much paved the way for us up north as far as tricks and that style of DJing goes because back then there really wasn't a rave scene- it was a street underground party, but it had the same style as a rave. It was before the English brought over the whole concept that we know as rave." Jeff got as far out of Sacramento as he could playing street parties, for breakdancers, and in clubs,

but he wanted something more out of life. Going to school for music and sound engineering was his next step- but there were no schools in San Francisco that suited his exact needs. "All my friends said 'you've got to move to LA', so in 1987 that's what I did." At 21, Jeff attended the University of Sound Arts, which, ironically, was right across the street from the building that housed the future City of Angels label that he records for now. In school, he learned everything about sound engineering. "It was the pre-stages of MIDI, when MIDI was just beginning, so it was kind of exciting at the time." He finished his schooling and got his certificate as well as picking up a little education on filming. He actually participated in a film that got nominated for an Emmy Award- "Sensinina, What have we Done?" "It was a short film based in South Africa- about apartheid." Jeff went on to take extension courses at UCLA and met many people there who he'd bump into in the future. One person he met was one of the early minds behind Moonshine. "I had a marketing class with this guy and we started talking about music and he told me, 'I've got a label called Moonshine starting up and was wondering if you want to be one of the first artists on the label?'- I said, 'OH- that's cool', because at the time I was producing remixes and things for KROQ. They (the station) knew I knew how to do production- so they put me to work doing mega-

mixes for Depeche Mode and stuff like that." Jeff was out of the party scene for almost a year- mainly because when he moved to LA he didn't know a single soul and spent his time just going to school and working in the studio or workshop. "I had no social life whatsoever, so when I got

and shit that I don't have. I'm learning my shit from him all over again because he has all this cool analog equipment- stuff that I could only dream of having, so why not work with somebody and get the experience." In the future Jeff is going to experiment with a lot more people to expose himself to other artists and other producers. "I'm going to do that just so I can get a bigger overview and just learn some more shit. Basically, the more people that you work with, the more you learn, I'm just broadening my horizons working with different artists, people that play different instruments, and even vocalists."

**"The one thing that attracted me most was the music, I was like Fuckin' A man!! This music is so awesome and I was really into it."**

the internship at KROQ I got to meet a lot of people and started going out. That was when the rave scene in LA was exploding for the first time. It started in the mid and even early 80's, but it didn't really get big." What Jeff witnessed at these parties blew him away. "The one thing that attracted me

most was the music, I was like Fuckin' A man!! This music is so awesome and I was really into it." With this enthusiasm, and a bright musical future on the horizon, Jeff went on to form, with partner Brian Scott, X-Calibur.

The record that Jeff and Brian put out as X-Calibur was breakbeat, or pre-jungle- basically the same speed as jungle. Breakbeat back then was around 140-145 BPM. After Jeff did the record with Moonshine he helped them out with their first 140+ BPM compilation. Then Jeff and DJ Dan did their first project together called The Core. "Nobody would have ever known it was us because all it said was, 'The Core, Written by The Core' on the label."

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Other than working with Brian Scott, Jeff is working with a few other engineers. "The last engineer I worked with was Howard Ulyate- who is just getting interested in this style of music, but he is an awesome engineer. He has fucking cool equipment

and shit that I don't have. I'm learning my shit from him all over again because he has all this cool analog equipment- stuff that I could only dream of having, so why not work with somebody and get the experience." In the future Jeff is going to experiment with a lot more people to expose himself to other artists and other producers. "I'm going to do that just so I can get a bigger overview and just learn some more shit. Basically, the more people that you work with, the more you learn, I'm just broadening my horizons working with different artists, people that play different instruments, and even vocalists."

With the busy schedule that Jeff has between running Dr. Freecloud's DJing, and making records, he still keeps the 'I'm a DJ first' attitude. Jeff has been a DJ a lot longer than he has been producing so that's why he puts his DJing first. But he is also a producer and he doesn't forget it. "I'll always be a DJ just because I've been doing it longer, but I'm a producer as well. I produce with the mentality of a DJ, it that makes any sense... I try to make records with dance appeal because it is all about moving the floor." Later on in his career when he starts producing more and taking breaks from DJing, he might actually call himself a producer, but right now, by name, he is a DJ.

Jeff opened up Dr. Freecloud's Mixing Lab in December of 1994 with Ron D Core. Jeff got to know Ron through a mutual friend at another radio station. After Jeff left KROQ, he worked for MARS FM- the first complete techno station in the US. "You could tune in and hear Messiah at 12 noon!" Jeff jokes. "The same people who own KROQ own MARS FM. What they did at KROQ in the 80's, they wanted to do with MARS FM in the 90's". At KROQ, Swedish Eagle was



apartheid." Jeff went on to take extension courses at UCLA and met many people there who he'd bump into in the future. One person he met was one of the early minds behind Moonshine. "I had a marketing class with this guy and we started talking about music and he told me, 'I've got a label called Moonshine starting up and was wondering if you want to be one of the first artists on the label?'- I said, 'OH- that's cool', because at the time I was producing remixes and things for KROQ. They (the station) knew I knew how to do production- so they put me to work doing mega-

the guy who played the cutting edge dance cuts. He would have a Midnight shift- "the truck drivers shift" as Jeff calls it. Swedish Eagle left KROQ and started MARS FM with Ken Roberts, but it only stayed on air for about a year and a half. Jeff had a show with Eagle every Saturday called 'MARS FM Top 30 Countdown'- still spinning under his first chosen moniker- 'DJ Spinn'. His friend DJ Robin and himself did the mix show. Robin also managed a club called Post Nuclear and Ron had his weekly called Funny Form. From working with Robin, Jeff got to know Ron. "I'd met Ron a couple of times before, but I never got to know him until I started working with him at the club doing Funny Form, and then later on getting jobs together at a valley record store. We both live in the suburbia part of LA in Orange County, so we would carpool to work. We had a lot of ideas and a lot of common interests, so we said, 'Hey,

lets do it!!' and so we did. We opened Dr. Freecloud's Mixing Lab." This story still continues, and has had many happy turns. Ron just got married to Helen, who is also really involved with the store. "The whole wedding was actually a real emotional thing, seeing I was the best man."

In 1993 Jeff started the first breakbeat label on the west coast called Orbit Transmissions- just as techno was changing. "Techno was getting faster so either you liked techno or house. That's also when the cliques started", so Jeff was really confused because he really liked house music but had an appreciation for techno, because that is where his basis came from. In the end, going the route that felt

best, as any old cliché would go, came out for the best, and Jeff is quite comfortable with where he stands. The music he produces, spins, and enjoys is currently among the healthiest of the electronic



genres, and he's in league with those he most respects nowadays- "Tim Simmonen from Bomb the Bass, Cold Cut, and of course the Chemical Brothers, who have opened a lot of doors. They are another style of breakbeat. They are big beat breaks, and I play funky breaks. They have the English sound and I have the U.S. sound. I look up to them because they are the first

artists who opened the doors for everybody, for me personally anyway. If it wasn't for them I don't think breakbeat would be as popular as it is today".

When the point is made about how far the Chemical Brothers have come- from underground heroes to household names, Jeff is quick to make a valid point- "There are a lot of people out there that would call someone a sellout if they agree with underground music becoming more commercialized or mainstream. I think it's good in a way because it exposes that many more people to the good music that everyone is missing out on. Commercialism is good to a certain extent, but it always brings with it it's own bad elements- but in the long run if you look at the big picture, it is exposing more people to the music that we all love."

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THE ZODDING-GOOD-LOOKING-BASEBALL FEEDBACK

## Rupert Parkes, the man behind the maneuvers

story: Vivian Host

layout: John Drefahl

He slices. He dices. He chops shit up. If Photek were a blender, he'd be a Cuisinart. Not only because his music is sleek and streamlined, fully functional with a completely sinister edge, but also because he's skinny and white and your mother might like him as well as you do.

Not to say that Photek, or, as he's known around the sleepy English town of St. Albans, Rupert Parkes, is toned down. Au contraire. It's just that his beats, his breaks - the skeletal framework of his drum and bass, is so elegant, so precisely twisted, that it makes clear why critics are calling this music "21st century jazz." Old news to Rupert, who has been hailed as the redhead harbinger of original breaks for years now, shunning ready-made breaks for his elaborate constructions of jazz snares and hip-hop downbeats. Modus Operandi, his soon to be released first album, is more of the same; a summary, according to Rupert, who says, "I'm not taking things that far forward in it. A sneaky comment for someone already ahead of the pack, someone whose original samples and subversive background bass lurk in the minds of drum and bassheads everywhere."

Whether mellow, like his Aquarius project on Good Looking, or mashed up, like his "Seventh Samurai" tune on Photek, Rupert's concoctions have critics racking their brains for descriptions other than "intelligent." For one, his tunes work it on the Metalheadz floor, while having nothing to do with hip-hop samples. "I think it takes away from being your own thing...you can only go on like that so long" or move-your-booty-to-the-basslines. At the same time, he screws over those who try to bite his compositions, which take at least four weeks to finish, at least. "The way I construct the tracks it's impossible to take anything without it being stupidly obvious," Rupert asserts. And, deviously, "I know what its like to try and sample breaks...so I'll fuck it up for them."

If this DIY attitude and less is more philosophy suspiciously resembles the ethics of seminal techno, do not be alarmed. Photek not only attributes his dark undertones, but also a great deal of influence, to the golden years of the illegal underground, when he used to go out six nights a week and listen to pirate radio on the Sabbath. It was here that he tasted early breakbeats alongside early Detroit sounds and started to sense there was something worth going on, worth looking for. "1989-90 was a real peak in the intensity of a scene," Rupert says, "I don't think anything will affect me like that again."

Photek may be clubbed to death, but he's still influenced by the early rave vibe and also by modern breakbeat den Metalheadz, where the infamous Goldie and Grooverider always have his tunes on dubplate. He also credits the Japanese massive, whom he says "have an instant understanding of what (drum n' bass is) all about." Rupert notes that the music "has fitted into their everyday culture almost exactly like it has over here (in England)," which may account for his longing to move there. Of course this desire is also a healthy fascination with classical Japanese thought, his martial arts training as a teenager and a kick-ass dueling samurai named Miyamoto Musashashi. The first two taught him about "space and the relationships between objects and different natural balances," a way of thinking that he finds "logical and natural." The kick ass samurai accounts for the dueling breakbeats on "Ni Ten Ichi Ryu," where two breakbeats battle under a title that, roughly translated, means "two hands, one style."

Ask Rupert to explain the appeal of Japanese philosophy and he'll tell you "its just simple straightforward points that you lose sight of." And, in the midst of all this complex music, Rupert really does care for the simpler things- among them, his dog, Yoshi, named after a character from the wondrously wicked video game, Tekken 2. He loves a series of BMW commercials, which he calls "a visual parallel to what (he's) doing musically." He can laugh when his track is turned down for a Pirelli advertisement, only to hear that a "banging, lairy tune" by the Chemical Brothers has won over his "moody music." Even the Photek name is a bit airier than it sounds - it was chosen because it "fit with the logo and looked good in print." Simple answers for a guy whose complex music definitely doesn't come with the instructions included.

### RUPERT PARKS TOP 5 OF ALL TIME

- RHYTHM IS RHYTHM "NUDE PHOTO" [TRANSMAT]
- ROY AYERS "RUNNING AWAY" [MERCURY/POLYGRAM]
- BLACK DOG "BYTES" [WARP]
- RAMP "COME INTO MY KNOWLEDGE"
- BDP "CRIMINAL MIND"

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With acid house knee deep in it's tenth anniversary, it is only appropriate that someone seriously document the music, the movement, the people and the culture.

**Enter Matthew Collin.** As former editor of the English magazine I-D, frequent contributor to Mixmag, and a journalist who's been covering and experiencing house music since the beginning, it is similarly appropriate that he be the one to rise to the call. After two years of research and writing, the end result is exceptional. "Altered State" should be required reading for anyone remotely interested in house music, rave culture, and the illicit elements which often accompany them. If you want to know your future, check out your past... this is the best source thus far.

**Brad Massive** got up early to chat with the esteemed author...

**First off, what possessed you to take on the task of writing this book?**

(Matthew): I got the idea towards the end of 1993. Acid house was something I had been involved in for years and I felt that it was worthy of not only documenting and celebrating, but also casting a critical eye over. I also felt that our generation deserves to have it's own myths like the myth of punk or the 60's. The culture that we've created deserves to be taken seriously in that same kind of way.

**How did the process of researching start for you?**

I tried to first find every single press clipping published on the subject in Britain and then interview as many people possible connected to the culture, which amounted to hundreds.

**Who was the most interesting person you spoke with while researching the book?**

One of the retired police officers... he was the most honest, entertaining, and interesting. Since he was retired, he didn't have a career to protect and could just mouth off completely. He had this little box of secret internal documents he kept reading things from. I was just sitting there looking at that box... drooling. I think for a lot of the police involved at the time, it was as exciting for them as it was for the party organizers. Trying to catch these pirates before they pulled off their scam.

**When acid house first began in Britain, were you a part of it and what was the original feeling?**

There was a small house scene before acid house in a few cities in Britain. I was fortunate enough to live in one of them and to be involved at that time. I was also lucky enough to move to London in

1988... right place at the right time. It was a very optimistic time; a small set of people discovering the same thing at the same point... developing a real sense of collective mission. I don't think anyone realized that this was going to change the course of popular culture. It was just amazing hedonistic activity.

**Do you think house music would be what it is today without Ecstasy?**

No. Obviously, the music would have increased it's profile anyway but I doubt it would have accelerated at the same rate and converted as many people. House music would have happened anyway, but the developments wouldn't have been the same.

**Describe the difference between the English club and rave experience of the late 80's - early 90's.**

It was kind of going from an enclosed urban environment to this sort of oceanic feeling; being out amongst the stars. It was taking it to the next level of total freedom... liberation-the boundaries of human experience. The festival movement brought a wider set of social values to "rave" that it didn't have before. It brought serious utopian viewpoints and the idea that it is possible to live a different way whereas before it was simply pure hedonism. People would talk about how this had changed their lives, but it had no social agenda to it. When the travelers got involved, it brought question to issues like land rights and how people live their lives.

**How was the political environment of England changed since? With the recent change in political control, will that affect the situation of those who choose to live a nomadic lifestyle?**

I think that most of the travelers have been

harassed off the road or out of the country. That sort of cultural thing has been decimated over the past five years. I don't see that altering in any way. Youth culture will most likely be business as usual with the new government.

**How has the Criminal Justice bill affected things?**

I think the Criminal Justice bill has had a positive effect because it's made people more conscious. On the other hand, it has brought a shadow over illegal parties. There's a lot more paranoia, a lot more fear, a lot more people going abroad to continental Europe or the states as the Spiral Tribe have. There's been quite a few moves in France to follow suit as well. Especially in the south where there's a lot of conservative councils who do things like clear-



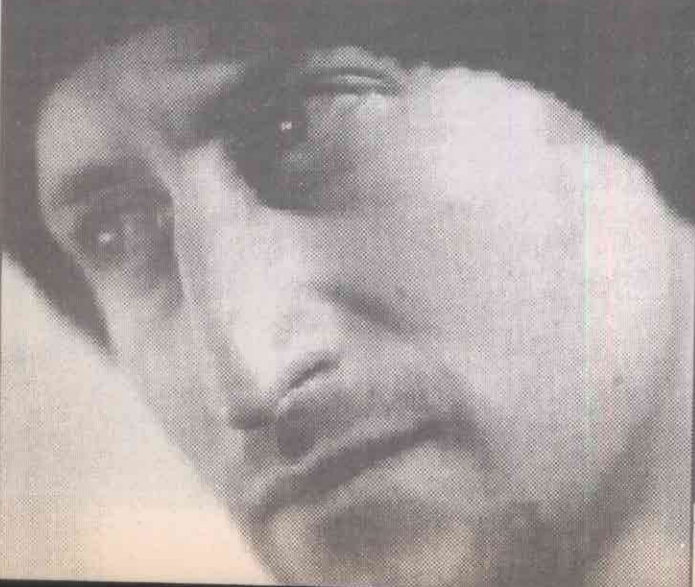
Through the various distinctions of elektro since his heavily music-laden youth, the 28 year old DJ Slip seemed to nestle

into his EXPERIMENTAL sound- exemplified by his new full-length. But as with any musician on the run, he just may be off to

produce a whole new marathon of sounds. Here's 5 fukin' ways to look at him.

by wendy thomas

DJ SLIP



**A) Who the fuk is he?**

Through diligent work on many releases, DJ Slip has ascended his workings to a new full-length with Missile Records. There has been a common thread woven in all his musical experiments. It is just that. Experimentation. He involves himself with the musician theory of not being pigeonholed into any one classifiable sound. This allows him to freely wander in and out of ideas with objectivity to note music for its real value. He usually favors sounds that evoke a dark mood. His response to this is, "I must be a dark person."

**B) Where the fuk did he come from?**

Troy spent his early years with his extremely musical family in Nebraska. For a long time he has been aware that his life was to revolve around a broad range of music. He simply surrendered to the concept and has progressed from there. Once a choir vocalist, many times a drummer, he played many roles in music making. He grasped the music and technology through various jobs with sound engineering and computer programming. He began to apply his accumulated knowledge to electronica outlets, including the band 'Feed' in the early 90's. At the time, his home of Minneapolis had a small and elec-

tric scene of music producers. Some included Freddy Fresh, Kevin Cole, Woody McBride, Chris Sattinger - whom he all credits with influencing him. He was slowly gaining interest in the 'rave' music of the time. With that he began searching for, producing, and releasing his own sounds.

**C) What the fuk is he doing?**

Presently, he is supporting his full-length on Missile. This includes previous songs plus unreleased tracks. Also due is a project on Music Man consisting of a more house-tek mood. Then there is the dark bangers on the textured techno label Kanzleramt. He spends a lot of effort in finding and creating the sounds he uses- swayed by sounds as bizarre as Sun Ray dub (the guy who plays the keyboard upside-down) and current techno like Heiko-Laux and Richie Howlin ("well, sorta..." he says). What attracts him is the deep and moody tones and composition of all of the above. Definitely a diversity in darkness. His production consists of thick texturing of music with ample twisting and mutating. The outcome gears toward a larger-than-life-sound, only fully accessible on a gigantic system. With this in his vivid imagination he knows the favorable reasons for tweaking a lot of low-end sonics. But this does lead to an accessibility problem. Hearing his music in a record shop, one (or many) may not comprehend the unique qualities involved. It has definitely not been too applicable to small sound systems, and it's not the noise you may be accustomed to, but that is exactly his point. He does not want it to be identifiable to anything else. His strive for unnatural sonic manipulations is also notable in the music he plays out and music he notes as influential. Naturally, he plays Missile test presses,

ing beggars off the streets and harassing immigrants. In Germany, I think they are taking a completely different view. With the Love Parade... it's the biggest tourist event of the year... they love it.

**How do events like the Tribal Gathering represent the original house music experience?**

It's gone from outside the walls to the center of the establishment. Tribal Gathering is a great event, but there is a sense that it's Rave Disneyland. It's all layed out for you... you don't have to invent anything for yourself. That's why I find what the Spiral Tribe are doing to be completely fascinating because they are still trying to uphold the Utopian/DIY ethic.

**What do you find musically interesting these days?**

I like Ed Rush, Fierce, and Trace... for techno, Jeff Mills and all the Network 23 stuff... I think jungle is taking it to the next level... it was sort of the soundtrack to the last year of writing the book.

**What do you have planned now that the book is done?**

Keep writing I guess. The book has had an embarrassingly positive response... it's quite touching really. I think that my book will be the first of many on the subject and other people will follow with different points of view. I think that's when it will get really interesting... when there are a number of different angles on the same subject. I don't see myself writing another book in the immediate future, however.

# Altered state

The Story of Ecstasy Culture and Acid House

Parotic Music, Adam X's Sonic music, banging stuff from Neil Landstrumm's Scandinavia, Sativian records and occasionally works from Woody McBride. He also admires quite a few German labels, including the mental Subvoice, the crazy new Black Nation music and mostly Heiko-Laux's Das Sound and Music Man labels. "Heiko's been a big influence lately," Troy admits. He has worked with Heiko-Laux both in the U. S. and in Europe, carefully learning from and respecting Heiko's textured ways. Troy also gains insight from two of his local partners in crime-music. One would be his English mate Tim Taylor of Missile Records. The other, his friend and roommate Chris Sattinger, who has recently been venturing into drum n' bass. He appreciates the similar way Chris is dedicated to diversity as he is. Troy has valued the works of many artists for many years. Not as close to him, yet equally worthy, have been people like Sven Vath, Detroitian musicians and the artists on "all the millions of records" he owns. He does do some sampling of these, but most of his synthesis is of his own creation.

**D) Why the fuck does he do it?**

Some musicians claim boredom with the productions of today. But he swears, not him. This stems from the old analog story of the bazillion and one ways of programming. He is grateful for the challenge. He is intrigued by vast methods to use and the lack of rules to follow. Most times it is not even a question of why do it- he does his music because he always knew he would. His family's musical destiny (his brother is talented as well) has been a force driving him through all of his sonic excursions. He now feels an amount of success in his own work and satisfaction with where he is as a result. This makes it worth all the recording bullshit it

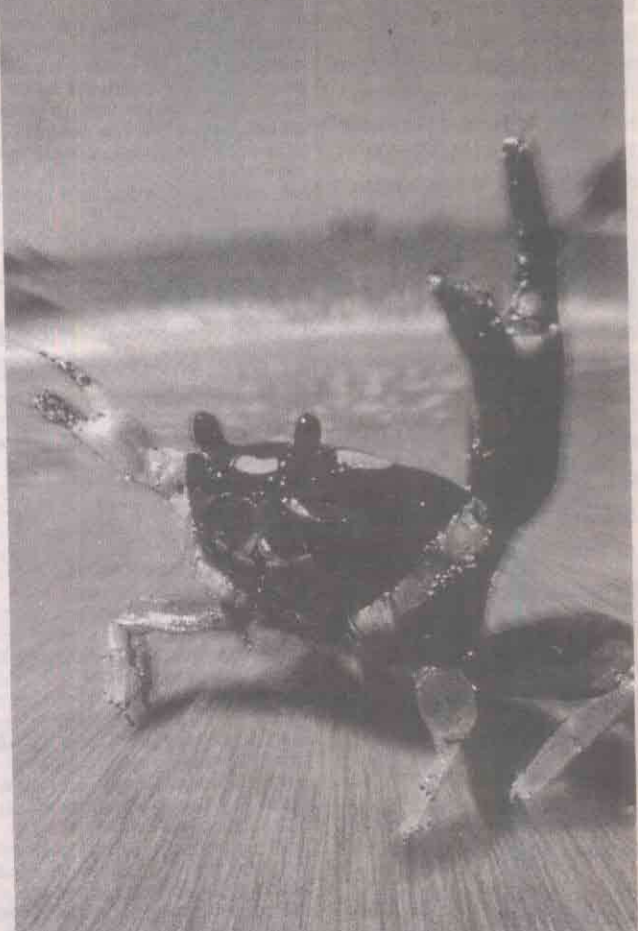
takes to get there. He does not take anything too serious, but enjoys the music dearly and still believes there are more great tracks to make. There are many great songs he sees in existence, but many more he sees as crap to make money. Troy stays with a unique form for each of his songs, to keep away from limitations by pigeonholing himself into one style. He notices this with other producers making too many of the same types of records. Relating to his opinion of late Jungle music, he recognizes a stulteness in the simple sampling-plus-drum-plus-bass technique. Recently however, he values the new forced texturing of the genre. This is the creativity he admires- Troy is a strong believer that electronic music is still exploding. He has been in Europe a few times to see how massive the music really is. To him, it is thriving just as strong stateside. He notes how both sides influence each other immensely.

**E) How the fuck does he do it?**

...By using a wide variety of instrumentation- sampling sometimes for added texture, but determined to create most of the sounds through his various "dis-closed" drum machines. He prides himself on the manual analog tactics he chooses, instead of simple digital systems... hence the name SLIP. The acronym stands for Serial Line Internet Protocol, which is the analog method (1010101) of linkage through the internet verses PPP- the digital method. Taking all of his influences, he composes by weaving the layers in and around each other. Recently he has been using a lot of echoing and dub. Moving on, he is now working with some hip-hopish sounds and up-beat housier sketches. He is still drawn to moody experimental sounds and is opening his new influences to create yet more original soundscapes. ExperiMENTalism!



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# F A Z E A C T I O N

During the early months of 1996, a track of mammoth proportions slid it's way onto the dancefloors of places like London's Blue Note. A perfect early morning epic disco track with full-on strings and a hook that seem to make an evening's clubbing complete. This track could be considered the ultimate example of what is interesting in English house music currently; chill, intelligent, seminal. If you haven't caught on yet, we're talking Faze Action... we're talking "In The Trees"... we're talking genius. With a couple twelve inch singles, some fantastic remixes, and a recent album which could be termed "essential" listening, Simon and Robin Lee are on a journey to house music's pinnacle. Brad Massive talked disco with Faze's main man...

**First off, who is Faze Action? Introduce yourself and let's hear some background information... age, favorite beer, political persuasion, favorite album of the 1980's, pastimes, last book read, etc.**  
 (Simon Lee): Faze Action is Robin Lee and Simon Lee. In basic terms, Robin is the musician and I'm the DJ/ Producer. I am 25 and he is 24. My favorite beer would have to be Lowenbrau. Political Persuasion? Left. My favorite album of the 1980s? There are loads, but Gwen Guthrie Padlock has to be up there near the top. My pastimes are drinking and buying music. The last book I read was the biography of Marvin Gaye.

**With that established, let's have the history of Faze Action... when did you discover house music and when did you start making it?**

When did I discover house music? Well... house was not my first passion. It was funk and electro around 1985. From there I moved on to jazz in the summer of 1987. As my friends were well into house music around this time, I tended to go along with them to a lot of house clubs. During 1989, I got heavily into collecting disco and now I listen to a wide variety of music. Jazz, Reggae, Soul, Disco, Funk, and weird stuff... anything that clicks with me. We started making our music in 1995. I wouldn't describe our music as house... but, house DJ's play it, which is fine.

**"In The Trees" turned out to be an extremely successful and critically acclaimed tune. Did you think it would be that well received and how do you feel about it's success?**

To be quite honest, I didn't think "In The Trees" would be well received... but it's success really launched our career and made us realize that music was going to be the first thing in our lives. In the beginning, our aim was to make disco with a slight twist but on the album we tried to push the boundaries of our sound as far as we could.

**Let's talk kit and production style...**

We brought in live musicians which makes the creative process fun, interesting, stressful, rewarding... although not always in that order. Kit? I use someone else's studio which is equipped with a 1973 Stramp desk.

**You also have developed a reputation as a DJ...what's your approach to that?**

Well, anything goes...but in an orderly way. My best gig would be Madrid.

**What do you think about the current media hype surrounding "New English House Music?"**

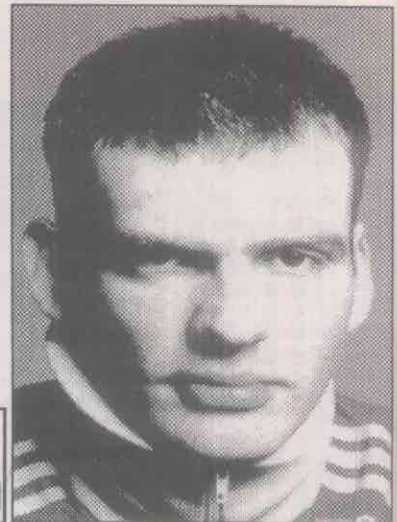
I feel the term is not necessarily a phenomena... just people making good music.

**Which five albums have influenced your music the most?**

Lamont Johnson's "Calypso After Nine," NYC Peech Boys' "Don't Make Me Wait," Quincy Jones' "They Call Me Mister Tibbs," Isley Brothers' "3+3," and Johnny Hammond's "Tears."

**Where would you like to be in five years?**

In five years I'd like to be producing big rock bands and doing experimental stuff. In ten years I'd like to be living in Spain (I'm currently study Spanish) producing music.



## SOME FAZE ACTION ESSENTIALS...

FAZE ACTION...IN THE TREES 12" [NUPHONIC, UK]

DIANA BROWN...LOVE IN RETURN [FAZE ACTION MIX] [MINIMAL, UK]

FAZE ACTION...PLANS AND DESIGNS LP [NUPHONIC, UK]

D-NOTE...WRITING HOPEFULLY [FAZE ACTION MIX] [DORADO, UK]

**Known for his honesty and funky beats Will Web has been with such labels as Direct Beat and Drop Bass, finally finding a home with Astralwerks Records out of New York City and London. Being part of the first wave, the ex "Mr. Bill's" knowledge of Detroit is first hand, making the time spent with him not only an interesting interview, but also a very educational one.**

**So what else do you listen to besides electronic based music?**

Everything but country. I've grown up listening to just about everything- a lot of jazz... a lot of funk... a lot of experimental weird stuff. I'm really not into mainstream, I've never liked pop music...anything besides country I'll give a chance.

**Did you ever want to do anything else besides music?**

Yeah I wanted to be a photographer a long time ago... those dreams came to a sudden end when they dropped the program at Michigan State.

**Are there any perks to being a DJ and a producer?**

There really are no perks- I get to do what I want instead of wearing a suit and tie... that's the only thing right about now. We'll see in the future, who knows... I'm still broke.

**You've been around for a while, so how would you compare the 'old' Detroit to what's going on right now?**

Actually, what I see going on right now is getting back to the ways of how the "old" Detroit used to be. It used to be that everyone went to parties to dance and sweat and have a few drinks and pick up some girls and have a good time. Then it just turned into a big drug scene for a few years. Now it seems to be FINALLY getting back to where people are actually into the music again and they go out and to have a good time... have a few drinks, a 40oz or whatever and dance. Girls are starting to look like girls again, they aren't wearing boys clothes anymore... it's getting back to normal. You can see it especially when you go to other places and these kids are all drugged out, they aren't there for the music they're just there for the drugs... and they don't give a shit about the music, they just want to take as many drugs as they can and pass out. Whereas Detroit is getting away from that- it seems that the younger kids that came up are starting to get more and more educated about the music.

**Then on that note, how do you feel about people charging \$20+ for parties?**

Well, it depends on who is on the bill. If you have to bring in other names from other countries I can see that. BUT, if you're charging 20 bucks for some promoter, and it's him and his 5 friends spinning and they are all from the Detroit area... that's a bunch of bullshit. None of those guys are going to be worth seeing for 20 bucks, unless you are getting a cup at the door so you can drink for free all night.

**In the past you've been mainly known for making ghetto beat tracks... but lately you've been known for going into the breakbeat side of things.**

I don't know if I'd say breakbeat... I'm trying to take the elements of electro and move it into a dif-

# WILL WEB

ferent direction. Breakbeats are OK, and they have their place, but they will never have their place in Detroit- they just don't work here. I'm a big junglehead, always have been- I've been playing jungle for years and years. I can see some of the elements of jungle going into what I'm doing now. I'm just trying to take it to a different level, you can't make ghetto bass tracks forever... it gets old. There's a million ghetto bass tracks out there, most of them are sample oriented. I like that, but you've got to be able to make music too. That's one thing that electro got caught up on, is not being able to progress into another form. The European guys are trying to do it but a lot of the times they just don't have the funk elements in it- it's good electro, but there's not really any soulful funk in it. I'm trying to melt the techno aspect and the bass aspect back together and take it to a different level.

**Ghetto bass has been known to be more popular in black clubs, but lately there's been a demand for it in largely white populated ones. Do you have a theory on that?**

It all came out of the black clubs, but even from its start back in the 80's it was played in both black and white clubs. Especially in the Detroit area it's always been in mainstream clubs. I can remember when I was 12 or 13 years old listening to it in little

clubs when Scott Gordon was spinning it WAY back in the day. It was all electro and bass and it was a predominantly white crowd. The white crowd probably listens to bass just as much as the black crowd, it's always been there and probably always will be.

**Is there anyone in the Detroit community that you've always respected and admired?**

Musically I've respected Juan [Atkins]... he's a genius, he is always thinking. Some thing with Carl Craig... I really like Carl's new stuff. I've always liked his psyche and BFC stuff. Sean Deason is doing some interesting stuff... same with Alan Oldham [DJ1000]. UR stuff is always great- I always like the direction they take. The Drexciya and Ectomorph stuff is good- they're all people who I listen to and play on a regular basis, classics and new stuff. They are all great artists in my book. Some up and coming guys are doing more what I want to play and listen to in the future, but right now they are just hovering there, they haven't gotten to the next level of producing stuff that I would want to use. I've always got respect for the old school- Juan and Rick Davies when they were doing the Cybertron stuff. That stuff was incredible monumental music... and a lot of the early stuff on KMS, though Kevin hasn't done anything in awhile.

**What has to be in a track for you to use it?**

It has to be funky, I don't do that experimental stuff like Goa trance or none of that kind of crap. I like stuff that's dancefloor oriented and soulful and funky.

**What do you think makes a 'good DJ'?**

First and foremost, just skills on the turntables. Knowing what to play and when to play it, knowing how to read your crowd. A lot of people nowadays just get up there and throw on record after record after record, not caring what the crowd is doing, not really worried about how the crowd is reacting, they

# omar santana

interview by: jon aldente

From Dutch hardcore labels to American pop music, Omar Santana always seems to pop up in the darnedest places. While other artists hide behind different monikers out of fear of reputation damage or offending their fans, Omar Santana just gives the whole system the finger and does what he wants, when he wants. Aldente digs up a few skeletons from the last ten years of Omars life in the boroughs, and what it's like to live with a true New Yorker.

**How did you get started with hip-house and hip hop and how did you transition from that to gabber type stuff?**

Growing up in New York, I was always exposed to rap and hip hop, so it was very natural for me to start getting involved and producing it. I liked hip-house because of the hip hop vocals and energy. Hip-house used to have a lot of ruggedness. I decided to start producing music for myself instead of always working on other artist's projects (whether producing, remixing, or editing). I got turned on to a New York club called Limelight where I first started to hear hardcore techno and gabba. I liked the aggressiveness, hard drums and hard sounds. I knew I had to try to make tracks like that. That's

just play their set of what they want to play. They don't even take into consideration the crowd that they are playing to. To be a good DJ you got to watch Jeff Mills once... right there that's the total package. He knows how to play to the crowd. He's playing what he wants to play but knows when and how to play it, what tricks to do, and at what time... he knows how to build energy and break it back down. Or Claude [Young] or Shake-any of the people who really know how to spin records. You've got a lot of people who just mix records and they play what they want to play, they play eight minutes of a song and mix out on the break. To me that's not a real DJ, that's not working with the vinyl and turning it into something else, that's not creative enough... I find it rather boring actually. I want to see somebody doing something on the tables. I want to see somebody sweat... DJ'ing is fun but it's also a job.

**Where do you see yourself five years from now?**

Hopefully with my bills paid off and a car... that would be nice.

interview by Diana Detroit

when I started my own label, H2OH and have been kickin' it ever since.

**Was that you rappin' on that 'Omar Santana and the Brooklyn Bandits' record back in the day?**

That was my cousin, Pico. Only kidding- it really was a friend of mine from Brooklyn named Seven. He would have been able to do some shows to promote the record but unfortunately he was arrested and they threw his ass in Rikers.

**I once read you did edit work for a Sting record. Have you been involved in any other projects such as that?**

I never worked on a Sting record, but I have done work for The Rolling Stones, Duran Duran, Janet Jackson, Public Enemy, and Quincy Jones. I've done remixes and edits on every type of music from pop to rap.

**Do you prefer major label work to independent label projects?**

What's important to me is the artist and track. The label, whether major or indie doesn't matter. If I really like the artist or the track then that motivates me creatively.

**Why don't you tell us just what ended up happening to you when you were supposed to play in Chicago a couple of summers ago?**

I was arrested at LaGuardia for carrying a illegal weapon (brass knuckles) that I forgot was in my record bag. (him and Barry Switzer must know each other! -ed) I ended up being in jail for a couple of days. But I heard I missed a hell of a party. However, being a responsible DJ, I did give the promoter his deposit back.

**How do you like living in Manhattan versus Queens?**

I've been living in Manhattan for almost 10 years now, so I'm pretty used to the city and all its idiots. But I do miss Queens- hangin' with my boys and cruising.

**Please give your favorite Nicadeemus story.**

I took Nicadeemus into the city from Queens and we were walking down 7th Avenue in the pouring rain and needed to catch a cab. As I get to the curb to start to hail a cab, a full cab stops where we were standing. Nicadeemus abruptly pulls open the door of the cab and there is this family of out-of-towners sitting in the back seat. Nicadeemus says "GET OUT!". The family took one look at him and screamed. Then the cabbie jumped out and got in Nick's face and started barking "What are you doing? Are you insane?!?! Leave my customers alone!". I explain to the cabbie that Nick is from Portland and didn't know that a cab with lights off on the roofsign means it's full. Nick's real cool at the subway.

**If you weren't producing or DJing what would you be doing?**

Music is it for me.

## \*The downfall on Nicadeemus\*

Nicadeemus and Omar lived together in Floral Park, New York about a year ago. Prior to that, ol' Nick lived in Portland, Oregon and was a key player in founding the techno scene nationally with his tip-sheet and distribution company D.I.S. (DJ's In Sync). I got to know him back in Oregon. Nicadeemus has a personality that defies understanding. Been searching for a record forever? More than likely he can find it. Call D.I.S. at 917.222.1069.



**Do you prefer your Tricked-Out material over your Terror Trax/Dwarf sort of stuff or vice versa?**

I don't prefer one over the other. It all depends on my mood at the time. Sometimes I'm into the brutal beats and breaks and do hard-hop tracks and other times I feel like banging my head against the mixing console and out comes hardcore, H2OH tracks. I find there is a common denominator in the sounds, because both are hard and have aggressive rhythms. Whatever style of music I'm doing I express in the track how I'm feeling at the time.

**Got any remixes coming up?**

I haven't had a lot of time for remixes as I've been busy working on tracks for myself and my two labels. I try to work on a few choice remixes. I just did 'The Flava' (Freddie Fresh) on Harthouse UK and Arthur Baker just asked me to do a remix of 'Breakers Revenge' for his label- Minimal. Also I'm scheduled to go into the studio next week and do 'Drop the Break' by Cirrus (on Moonshine)... after I come back from DJ'ing at the Love Parade in Berlin.

**What devices are at the core of your studio?**

The essentials for me are my Akai MPC 3000, My JUNO 2, and a case of JOLI.

**What directions are you planning on taking H2OH/Tricked-Out?**

I really don't have plans for either of my labels, other than to go with the flow and keep putting out tuff shit.

**What's to be expected from Omar Santana in the future?**

I plan on opening an office on Mars. Really, I just plan to keep puttin' out shit that I like on both labels. And if I have my way, I don't plan on DJing

at parties and events like where I played this past weekend in Los Angeles at a so called "event" (which was a joke) called 'Armageddon', where the promoters didn't have their shit together and think they can treat DJ's like shit. Unfortunately, the people who really suffer are the fans because they work hard for their fucking money and look forward to having a good time at raves and instead are being ripped off by these type of asshole promoters who should be shot.

**It's like some people think they're doing you a favor by booking you. They don't seem to see that it's the DJ's draw that MAKES the party. Any other stories of devious promoters?**

It's not so much that they are devious but more so that they are unorganized and unprofessional. I give 100% and care about the music... do they? I've heard that some promoters have been calling the cops on their own parties so they don't have to pay the DJ's and everybody else.

**Alright, last call. What do you think of breakbeat house overall?**

I don't listen to it. It doesn't thrill me.



# Taking It Easy With Laidback Luke

written by: Luis Gabriel Aguilera  
interviewed by: Frankie Vega  
photos by: Mick J. Scholten

We're on the expressway. I check the time on the car's clock. Three. I check it again; just to make sure I have it right. I scan the rear view mirror. He's having a conversation with his girlfriend Martine. He's aiming away at a number of things outside of the window with that universal tourist finger we all seem to grow when we're far away from home. They're

laughing quietly; enjoying each others company. There's really no mystery here as to why he's been booked to travel all the way from his home (a small town just a few miles outside of Amsterdam) to spin in the Windy City. The reason is obvious. Three in the afternoon and Laidback Luke is on his way to the space, eleven hours prior to his Chicago headlining debut at tonight's 303 event. Somewhat early? It doesn't take much to arrive to the conclusion that it's this sort of dedication which gets you on top of things.

And then there's the part about talent. Let's just say he has it. Instead of taking the normal route of evolution, Luke began producing music at the age of fifteen; prior to his becoming a DJ. He had no real gear at the time when he began tinkering with

computer and its basic soundcard. But by the age of seventeen, a record deal was landed. A very bright start for someone who's musical production roots can be traced back to sampling small bits and pieces of music on a single piece of equipment - a friend's Amiga computer.

And like all true talented artists, he's had guidance that goes beyond his self motivation. One of his earliest and ongoing main influences has been Dobre. Luke regards him as one of the best musicians in the world. "We use to listen to my demo tapes and he would give me tips on doing things better. Then we would listen to records and he would explain the songs and their build-ups. I am always learning things from him."

He continues to learn and appreciate that which others have to offer. Other people whose work has positively

affected his own he says are Jeroen Verheji (Secret Cinema, Grooveyard), Neal Landstrumm, Carl Craig, DJ Sneak, Surgeon, and Thomas Bangalter. "I worked with H.P. Vince (as the Dubbing Double), Jamez (as Boom! Vs Bone Machine), Deric (as the Tronic Men), and DJ Roy (as Soundtravellers). But my biggest dream was to put a needle on my own piece of vinyl and they (the Somefour crew) made it come true. I have just started to work on an album, and I'm looking forward to doing some stuff for Tim Taylor's Missile label. There's some new work coming out on Touché and Groove alert (Loud flava vol. 4). Be on the lookout for Boom! pt. 2 on Rough cut records. There will also be Subspace releases, Subspace 6 - Vinnys Grooves by H.P. Vince and Subspace 7 - Public Domain by myself, with a remix by 'Jeroen & Michel' (those guys from Search)."

So it's seven o'clock now. Setup is ahead of schedule. While people are working on last minute details, Luke and one of the locals are quietly throwing out a few beats on the decks. One can imagine how easy it would be for this young man of twenty years, who has reached so high in such a short time, to become either overwhelmed or egotistical by the stir he has generated among his peers and music lovers in general. Far from reality. The one thing strikingly characteristic about Luke is his sense of humility. Above anything else, he considers one of his all-time satisfying accomplishments to be "sitting in Switzerland and talking to Derrick Carter. He asking me how old I am, me telling him I'm twenty. Then him reaching out and congratulating me, saying that at the time HE was twenty years old no one gave a fuck."

Aside from producing music in his home studio, handling his Subspace label, and globetrotting to places like England, Ireland, New York, and Philadelphia, Luke manages to insert school into his life as well. He is majoring in graphic design and does all the artwork for the Subspace releases. Although he has one year of school left, his ultimate goal is to "live off (his) music... I'm hoping things will work out." By two in the morning, he's giving the crowd a clean set, smiling; enjoying the music that's he's helped to spread. The next day is Sunday. At 9:30 in the evening he'll wrap up his working schedule in Chicago and do a live mix show at Hyde Park's historic radio station, WHPK (88.5 FM). With as many projects as he's involved with, it's humorous to see the irony in being called "Laidback."



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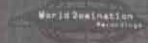


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# CZR

BY JOHN ALDENTE

Chicago has seen many generations of innovative music. In regards to house, three exponential periods come to mind. Check one, the later period of Sal Soul-record label of the mid 70's to early 80's that carried disco (ala Loretta Holloway) to the building blocks of house (with their early Pettibone and Frankie Knuckles material). Check two- the birth of acid, with Marshall Jefferson and Fast Eddie recording for Trax and DJ International respectfully. Check three (after a lull), Cajual and Relief, making Chicago a place to watch again.

Currently Chicago is in a state of flux. Cajual is moving along with soulful and deep tunes, Underground Construction (for the most part) is pushing hard Latino house, and DanceMania is... well, you know, DanceMania. All are making great records, but the label currently representing all spectrums is International House Recordings- due, for the most part, to producer and label A&R man CZR. Unless you are a bear (in which case you've been hibernating all winter) you've heard 'Chicago Southside', a stompin' cut with all the elements of a disco stormer. If you've searched for more, you may have discovered a diverse collection of tunes, from Ghetto to Latin to tracks. CZR has created quite a pile of works, and at only 24 years old, you could be equally surprised to find out he's not the new jack you might expect.

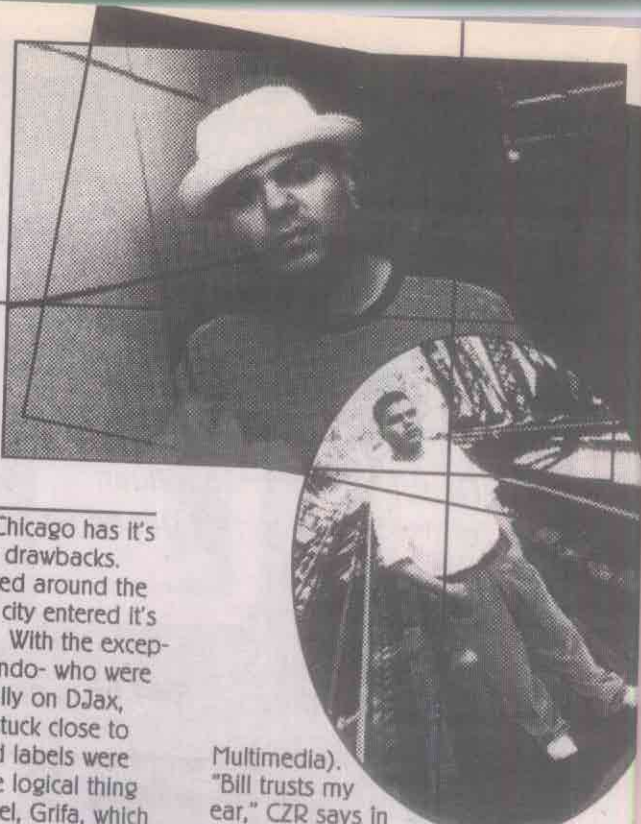
A Chicago native, CZR began mixing early HipHop and house in his mid-teens. Then in '88, he started a job at Quantum, the distribution company that sold releases by DJ International and its subsidiary Underground Records. It was there that CZR was exposed to the production side of the music- watching the likes of Tyree,

Fast Eddie, and Kool Rock Steady do their thing in the studio, and thus enabling him to produce his own 12"s.

But while being from Chicago has it's benefits, it also has it's drawbacks. When Quantum dissolved around the turn of the decade, the city entered it's aforementioned limbo. With the exception of artists like Armando- who were releasing records globally on DJax, Chicago music usually stuck close to home, and active record labels were sparse. So, CZR did the logical thing and started his own label, Grifa, which set the stage for the rebirth of International House records.

Founded by Bad Boy Bill and Mike 'Hitman' Wilson in 1990, IHR had been shelved because of time constraints. But with CZR at the helm, IHR took on a new life, allowing artists once looked over their chance to shine. CZR himself lead off his releases on IHR with 'Abstract Musik', which also coincided with the opening of his record shop, bearing the same name. Abstract Musik (the record and the store) contains something for everyone- comprised of a hard, bassy cut (Ghetto Musik), a swingin' bit (Structure), and two Latin pieces... truly worth the wax it's pressed upon.

The altering shades and textures of innovation continue to come from International House, and with CZR at the wheel there appears to be no end in sight. The formula is perfect- why should anyone besides a great producer run a label? In the future, CZR plans to help develop more artists on IHR, both in Chicago and globally, which, no doubt, is fine by Bad Boy Bill (who has controlling interest in IHR's father company, Mix Connection



Multimedia). "Bill trusts my ear," CZR says in a way that seems to glaze over the fact that every record he approves of receives radio play (via Chicago's B96 FM) to millions of people... now that's pressure! CZR himself plans to do more remixes and also focus on producing vocal oriented tracks. We'll have to wait and see what happens. At only 24, CZR has seen the Birth, Rebirth, and maybe the Future of House.



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# coming in august



London's acclaimed Ninja Tune label is no secret to anyone with a penchant for sounds a bit left of center. Like a soup kitchen providing nourishment to the needy, they've been feeding the ears of punters for years. Acting as a sonic amusement park, the Ninjas have been expanding at a credible rate—offering the thrill-seekers a constant barrage of fresh talent. A case in point would be Amon Tobin, a Rio-born sound junkie whose music is an indefinable cocktail of beats, jazz, and atmospheric weirdness.

His new LP 'Bricolage', has been on our Hi-fi for weeks, constantly providing surprises and 'memorable' sounds. Recently Jeff Baumann and Mark Moore had a chance to talk with the 'bricoleur' at his home in Brighton, UK

(It should be noted that we woke Amon up muttering something about, "...being scrunched into an apple.")

**Amon:** My schedule has been kind of strange lately. I've been staying up late at night and sleeping during the day.

**Jeff:** What's been keeping you out so late?

I haven't been out I've just been working on music. I find it easier at night—there are fewer distractions like nice weather and stuff.

**Mark:** Do the neighbors find it a distraction?

Oh no, I use headphones. I use them up until the final sort of mix, you know when you're arranging the track and everything... It can't be very nice for other people to have to listen to you rearrange things over and over.

**Mark:** Are there any new surprises in your music that we should know about?

Oh, I don't know. I'm just sort of trying out different stuff.

**Mark:** Your not going heavy metal on us though?

(Laughs) Oh not yet. Don't hold your breath, sorry man. (laughs). No, actually there's a certain EP that I've just finished, which has got a lot of Latin rhythms with some pretty fast drum and bass. It's going to be a single and maybe a CD as well, I'm not sure. But I just got that done this morning.

**Mark:** Is that through Ninja Tune?

Um yeah, it should be out later this year. It's called Piranha Breaks. But as well as that, I've been working on a lot of different stuff, using lots of soundtrack samples.

**Mark:** Do you mean actual snippets from musical scores, or dialogue?

No, No, I'm using bits from the music scores. Like the sort of atmospheric sounds.

**Mark:** So you are going for a sort of cinematic type of sound.

Yeah, yeah, there is just this great level of production on a lot of soundtracks. That makes them really nice to work with.

**Jeff:** That's interesting because a friend of mine after listening to Bricolage a few times stated that the album has a lot of memorable sounds on it.

Oh, right.

**Jeff:** And I think that on the same sense

## BETTER LIVING (U)O THROUGH

it's kind of like a movie soundtrack. It tends to put images into your head. It does have a lot of memorable sounds. Fantastic, that's really good. Because I have a lot of images when I'm making the music and it's interesting to see what other people might think of.

**Jeff:** Are you playing instruments on the album or is that a lot of sampled material?

I'm really not into the idea of using live musicians at all. I tend to use just samples. Because, for me, the whole point is to try to take some music that is complete and already has a direction and context and all of that. And take a small element from it and then change it into something else. I don't want to be using things that haven't been used in another context already. I could get live musicians, it wouldn't be a difficult thing to do, just get session people in and ask them to play certain notes and things. But it's not the way that I want to go really. I'm really interested in using samples.

**Jeff:** So is a sampler your favorite piece of gear?

Well yeah, it's just about my only piece of gear really.

**Jeff:** What else do you use?

I've got a mixing desk, and a Mac, and a keyboard that I use for triggering samples.

**Jeff:** I didn't realize that your music was that sample-based.

Completely, a hundred percent. But the samples are really manipulated. That's the whole thing. I'm not going to use something in the same way it was used.

**Mark:** So would you consider the sampler just another instrument in the traditional sense of rock n' roll?

Well, it is difficult to say, it's quite a new thing to think about, isn't it?

**Mark:** It's a very new thing and it lends itself to all sorts of philosophical debates.

I suppose it is because it's a tool that you use to manipulate sound. But I wouldn't call myself a musician in the normal sense of the word, because I'm not playing traditional instruments.

**Mark:** Yeah but a guitar doesn't do anything until you put your hands on it.

It's true, it's true, I look at it pretty much like that. Notes are out there and the way that you trigger them is the way that your trigger them. I'm more interested in the ideas behind the arrangements than the actual physical playing of an instrument.

**Jeff:** Are you trained in a traditional musical sense, in that you can read notes? Or are you just putting together what sounds good to you?

No, I'm not trained at all. I mean, I've dabbled with different instruments here and there, but I really found my element in the sampler. Because I've always been far too interested in many different types of sounds to focus on just one instrument, and learn it in depth. I guess it's a fault of mine that I'm unable to focus on any one sound and just develop that. I'm more interested in mixing different things together, and seeing what happens.

**Mark:** With that in mind, are you also into developing a kind of multi-media experience? Such as mixing bits and pieces of film along with your music?

I'd love to be able to delve into making music with pictures as well. But part of what I enjoy is the idea of it all being quite ambiguous, where I'm not giving away everything. I want to just suggest things.

**Mark:** Kind of like creating your own movie in your head.

Yeah, you know it sounds a bit wanky (art-school).

**Jeff:** You don't want to spoon feed the audience. Kind of leave it open to what they want to create.

Yeah, pretty much. It's just got to be more interactive that way to leave it open. But I'd love to like, do a film score someday. It would be a good ambition, I think.

**Jeff:** I talked to the Coldcut guys last week. They said that they are really getting into a lot of interactive concepts of mixing visual and audio together. I'm sure that you have probably peaked in on some of the work that they are doing?

Yeah, I mean it's pretty interesting. They've got the technology of course, and it's nice to see that happening. But it's not something that I'm looking into doing myself in the near future. I'm really concentrating on sounds. I think that Coldcut have pretty much tried out everything, and they are trying out new things as well.

**Mark:** It's been a busy year for you hasn't it?

Yeah, really busy. I'm getting out and doing a lot and stuff like that.

**Jeff:** Actually, we got to hear your set in Chicago on the Stealth Tour.

Right, right, wicked. Did you enjoy it?

**Jeff:** Yeah I did. It was sort of a strange venue, but I had a good time that evening...

It's difficult to remember which one it was.

**Jeff:** It was in the basement of a venue. Sort of this weird lounge called the Smart Bar.

Yeah! I remember that! I think I played quite a bit early.

**Mark and Jeff:** You did.

Yeah that's the thing. We had to rotate quite a lot because obviously everyone wants play at different times. Throughout the tour it was pretty much luck of the draw on who played when. I guess Chicago was an early one for me.

**Jeff:** Did you enjoy that tour?

Oh sure. I'd never been to the states before, or Canada.

**Mark:** Did you get an opportunity to see anything of America besides dingy clubs?

No, it was pretty terrible really (laughs). We were only around for one day at the most pretty much for all of the places that we stopped at. I got to see record shops, clubs, and not much else. In New York I got to go up the Empire State Building, and you know, all of that.

**Mark:** That must have been cool.

Yeah! I took loads of pictures throughout the tour. I'm working on those as well. I'm interested in pictures as well as sound.

**Mark:** Yeah, I read in your bio that you were working on photography.

Yes, I haven't gotten around to mixing the two together yet.

**Jeff:** I've got to ask you what it was like living in Rio?

Oh, I can hardly remember it. I was very much a part of my early years. I remember seeing like the Carnival, and the beach, and I remember ice-cream and stuff like that. But I really couldn't tell you much more. I'd love to go back, but I've got a feeling that what I remember isn't really there any more. It's moved on a lot.

**Mark:** You've done extensive traveling haven't you?

Yeah, I've been brought up pretty much everywhere, I traveled around a lot as well. I'm enjoying the idea of staying in one place for a while.

**Mark:** Do you think that traveling had a big influence on your music?

I don't know, I don't think it's had a direct connection as much as people want it to be. I really can't say because I'm too close to it. I sort of feel

that I'd be making this music anyway if I lived all of my life in the UK.

**Mark:** It's sort of a pretentious argument to state that lots of travel is the only way to reach your music.

That's it. I don't know how much of it reflects on your past and where you have been... I don't really feel it's such a big connection. But who knows?

**Mark:** When did you get hooked up with Ninja Tune exactly?

It was last year. I did a collaboration with Funky Porcini. And during that time they just asked me if I'd like to do some stuff with them. So I took it from there and now I'm with them.

**Mark:** And it's been crazy for you ever since.

Yeah (laughs). I'm certainly busy, God! It's a hell of a whirlwind of a label.

**Jeff:** I wanted to ask you two things about your name. Your actual name Amon Tobin I think is a great name, in fact we can't stop saying it around here. Is there any meaning behind it?

(Laughs) No! It's just my name really.

**Mark:** It doesn't mean, "He who uses the sequencer to create new forms of music?"

(Laughs) Christ! I should have thought of that. The thing is that my mom remarried to an Irishman who's last name is Tobin. I like Amon Tobin, it kind of weird. Amon is not a common name in Brazil either.

**Jeff:** I also wanted to ask you about Cujo. What made you choose that as a recording name?

I'm just crap at coming with names for things. My first release for Nine Bar was coming out and I had to think of a name. And just thought it was a cool name, I remember the movie. I really like Stephen King's films, and I just thought that one was great.

**Mark:** So you like mean dogs then?

Yeah. (laughs) I don't know if it's something that I would delve too deep into, because it is just a name. But some people are really good at

coming up with names for their tracks and albums. I pretty much just wing it.

**Jeff:** I thought 'Bricolage' was a great name for an album.

It just seemed to work really well, even at the risk of it being a little pretentious.

**Jeff:** I don't think so.

Well no, I don't think so. If you know its definition you can see the connections, that's it really. But I guess if you don't really know, it might sound a bit like, "oh well, fuck it".

**Jeff:** You had a quote on the album from Levi Strauss.

I thought it was a good description of the process of how the music is made. It seemed to be quite a relevant quote, even though he was talking about other things completely.

**Jeff:** The quote had to do with the fact that the bricoleur may never know when his work is completed. Do you know when your songs are completed?

No, not really. I tend to just go with the flow in hopes that it sounds alright. I think halfway through the track I'm starting to come up with other ideas for new tracks. That's the problem I have. Halfway through one thing I'm having ideas about the next thing I want to do. So, even though the track finishes, the process never seems to finish.

**Mark:** Where do you see you and your music in ten years?

Oh god! That's a tough question.

**Mark:** Well it is, because it sort of implies a pretentious implication of what the state of electronic music will be like down the line.

Well yeah, I mean what can you do? You can just make the tunes that your making and just try and progress and try new things out. I mean, I've got no control over what happens in the future. But neither have the journalists.

**Mark:** They have less control

Well yeah, all that you can do is just do what your doing. Do what ever feels right at the moment.

Even if it's out of favor in six months or whatever. I'm not trying to be fashionable. I'm just doing what I love. I hope that I will have developed quite a lot in ten years time. I really feel like I'm scratching the surface right now, and that I've got a lot to learn. I hope that it will be even more interesting.

**Jeff:** So what's in your CD player these days?

Quite a lot of hard drum and bass. Stuff like the Penay Black label. Do you like that label?

**Jeff:** Yes, they just came out with a compilation, called Breakage.

Did they? I haven't seen that. I've been out of town, I'll have to check that out. Also Dropping Science as well is a wicked label. Danny Breaks uses some really good stuff. But you know I like a lot of Funky Porcini, and a lot of jazz as well. I picked up loads of records while I was in the states.

**Jeff:** Used stuff mostly?

Yeah, old, really old. I got some blues stuff. There is some great shopping to be had over there. Chicago actually was one of the best places. It was for me anyway. It seemed to have an endless amount of shops, just incredible jazz and blues selections. I had a great time.

**Jeff:** When you're on tour, is there someone who goes and seeks out the good record shops?

Well yeah, the promoter would usually tell us where to go. Sometimes they were really helpful and they would take us around.

**Mark:** They never would take you into the ghetto if they didn't like you?

(Laughs) I don't know. But yeah, I had a good time.

**Mark:** I've got a couple more questions, that I like to ask people from Britain.

**Do you have cars in England?**

(Laughs) No we're still riding horses.

**Mark:** Okay. Is there a lifeguard at Liverpool?

(Laughs) It there a what? Jesus! Only on Tuesdays.

**Mark:** Okay great! Are British people lime flavored?

Oh god! I don't know I've never tasted one.

**Mark:** Did you vote Tory of Labour?

I was away during the election. I was touring Europe. I was too busy for politics.

**Mark:** That's very sane, and respectable.

I was glad to see that Labour got in. It's got to be better than it was.

**Mark:** Here is a pretentious, stupid question. Do you think that Nostradamus will be right in his prediction that the world will go up in flames at the millennium?

Oh god! Um... Shit. I really don't care.

**Mark:** Me neither.

I don't know. He made a lot of predictions and some have come true and some haven't. If it happens what am I going to do about it?

**Mark:** Do you think that your music can prevent that?

Yes! (loud laughter for a bit) I think that it is in effect as we speak. It's expanding the universe and life.

**Mark:** That's part of the plan, right?

Well, yeah (feigning seriousness) you got me started. I don't share this with many people, but I'm out to save the planet.

**Jeff:** Maybe you want to share with the readers of Massive the fact that the more people who buy the album the better the future for humanity? Right!

**Mark:** Better living through Cujo. Absolutely right! All good reasons for buying my records.

**Mark:** Here is the third part of the Armageddon question- now that we have established that your music can save the world. Does that imply that bands such as Hootie and the Blowfish are actually harbingers of the apocalypse? And that you are doing battle with them?

(Laughs) Well yeah. I want to wrestle these people naked, and nick their weapons. Damn it! No violence please.

**Mark:** We've got to stop the violence, right?

Yes, and save the planet!

**Jeff:** This interview has suddenly gone into no-mans land.

Mark and Amon: Right.

**Mark:** Speaking of no-mans land, here's another one for you. If you were stuck on an abandoned island, what book would you bring?

Who is this guy? Jesus, probably Zen and the Art of Motorcycle Maintenance.

**Mark:** Yes that is a great read. It's kind of like were dating right now isn't it?

Amon: (laughs)

**Mark:** I think that's about it. Is there anything that you want to tell us about? Any issues or problems that you want to get off your chest?

(Laughs) Um... no, no, I think that just about covers it.

**Jeff:** Do you floss regularly?

Amon: (laughs)

**Mark:** You know your mother told us to ask you that.

We don't floss in England.

**Mark:** I can't think of anything else to ask. We have drifted too far out, and I don't think we could bring it back.

(Laughs) Okay.

**Jeff:** You can go back and take your nap and pretend that this was just a bad dream.

No, no, I've got a few more interviews to do yet.

**Mark:** Well, I hope that the other interviewers are a bit kinder to you. Because this was a rough wake-up call.

That's fine, that's fine. It's been fun.

...Jeff Baumann and Mark Moore signing off and returning to base, over and out....

**ARTIST HARASSMENT ENDED.**

"I don't share this with many people, but I'm out to save the planet."

# A quick interview with SCOTT BROWN

By DJ Phil

Hallo all!! DJ Phil here again. Here's one of my first interviews (sort of), Not too many people realize that Scotland is 'Rockin'' and this Scottish lad, Scott Brown, is the shit (I mean it in a good way). Not many of you hardcore heads might know the name Scott Brown, but let me tell you...he's the bomb. His music can sound like UK happy hardcore just like his recent offerings on the most excellent labels, Evolution & Twisted Vinyl or he can produce some slamming gabber tracks like his recent singles on hardcore labels such as Mokum & Inferno. Scott Brown's toons are pure hardcore party toons- either in the happy hardcore style or the gabber style. You ask me what my favorite Scott Brown toon is and I'll have to say Now is the Time. It's a classic... Scott also did the very first Dwarf record under the name The Scotchman as well as using the name Annihilator for some of his tracks on Mokum. I won't even go into the names he uses on the Scottish labels like Screwdriver, Evolution & Evolution Gold, Jolly Roger and Jolly Roger Lite. Scott also has material on the British happy hardcore label, Happy Trax. As you can see, he's not only a DJ, but also one busy producer... Here's some questions I asked Mr. Brown

**What the hell is your DJ name. What the hell is your real name (make one up if ya want)?**

Scott Brown & Scott Brown. (Slightly enough).

**What the hell music do you play, and why do you play it?**

Happy Hardcore in the UK and Gabber/Techno anywhere else. I play these styles as that's what I write mostly and am well known for it!

**Where are you from.**

Glasgow (That's in Scotland, duh!)

**Just in case people are unclear... what is your gender and how old do you want people to think you are?**

I am 6'2", blonde male and I'm 24 years old!!

**What the hell did you listen to in 1988? 1991? 1984?**

1988 - New Order, 808 State, A Guy Called Gerald  
1991 - Various Hard Techno (esp R&S, Jody Bellham, Frank de Wulf)

**Do you own a turntable? Reel to reel? An Atari 2600??**

A Beta video recorder?  
I have 2 sets of Technics 1210s. No, Yes, (I have game Vanguard & Space Invaders), and YES, there's still a thilly working Beta video at my mum's place!

**How many rekkids do you get every 24 days? Where do you get your toons?**

Err, far too many. I get sent a lot of stuff, but I also get records from 23rd Precinct in Glasgow or anywhere I can buy them!

**What time do you like spinning at a party? Why that time?**

1.00 am as it's normally the highlight of the night. It also leaves plenty of drinking time afterwards (hey, I am Scottish!)

**What's your top tunes of the moment?**

Most stuff on the Italian label 'P-Boy Who Killed Notorious B.I.G.?'  
Somebody who ain't like him.

**Do you scratch when you mix? What other silly tricks do you like to do when you spin?**

I can scratch but not much. I use a CDJ 500 CD deck quite a lot, which acts like a hard deck. I find it easy to use and I can press my own CDs to play straight from DAT!!

**When you do a mix tape, do you cheat? (Samplers, edits, computers, etc...)**

No...I use a hard drive when I mix compilations, but never on a Vinyl DJ mix tape.

**Does the power usually go out when you spin?**

It happened once in Switzerland and it was a terrible experience.

**Other than practicing by yourself, what is the least amount of people you've ever spun for?**

A handful of people in my local pub, just as I was starting out!!

**Do people usually ask you to play something different when you spin? If so, what do they ask you to play?**

People always want me to play the shiniest, cheesiest nonsense that I've never heard so I couldn't tell you what it is!

**Who's 'the shit' now in your type of music. Is Dave Clarke?**

Nobody really. Perhaps any Dutch DJ who has sold out to the charts (there's a lot of them). (Note: I don't think Scott gets some of the US slang... that's okay, I'd probably get lost hearing somebody with a thick Scottish accent... or Brooklyn)

**Other than parties, what else do you do for fun?**

Nintendo 64, football (soccer), Pool and I speak a bit of German!!

**How long have you been spinning? Did Ron Hardy influence you? Barry White?**

A mere 4 years. Who the fuck is Ron Hardy???

**Is Derrick May all that to you? How about Richie Hawtin?**

I used to love the Derrick May stuff, but it's so far apart from what I do now. Richie Hawtin I like, but he's never been an influence in any direct way.

**If you could, would you like to have Josh Wink's dreams?**

How about Goldie's teeth?  
No way, these guys are ugly. But I'll have Goldie's Gold anyway!!!

**Are you all that?**

Huh? (See what I mean... Scott is all that and a bag o' chips)

**What would be a good Wednesday night for you?**

Not having to learn German (I do this every Wednesday)

**Who hasn't influenced you.**

Elvis

**Add your own comments....**

Scotland's a beautiful place but the weather is shit!

**What do you think about the bullshit media hyping up "electronic" music?**

I'm not too sure, it's something that hasn't happened too much in Scotland.

**Supposing some promoter or person wanting a demo tape of you... how can they get a hold of you?**

By fax or post.

**Scott Brown,**

Po Box 1402, Cumbernauld  
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V recordings

# BRYAN G.



by Morgan Packard

**Bryan G has been part of the Jungle scene since its beginning. Co-founder of V and Philly Blunt Records, he helped launch the careers of high-octane producers such as Roni Size, Dillinja, and DJ Krust. Massive caught up with him on the last leg of his recent US tour.**

Howard Johnson's, Boston—1 hour before Bryan G's set starts, I call up to his room, a nervous kid, not wanting to stress a man out. "Yeah, man, come on up" the voice on the phone says. I find the room, knock on the door, wait. Hear shuffling inside, imagine how I look through the fisheye peephole. The door opens a crack, and a dazed dreadlocked face and a thick cloud of sweet smoke peer out at me. I wonder for a second what I'm supposed to do, stammer out an introduction, and the face registers a glimmer of recognition. It's the man himself, Bryan G.

He lets me in. We sit down, sip on Snapple, and talk about Bryan G's first American tour.

I ask him how the tour is going, how he feels about the scene we have in the US, and his face immediately lights up, the dazed look created by two weeks of rapid-fire touring and a freshly roasted spiff replaced by the clear vision of the man who started some of the Drum 'n Bass scene's most consistent and respected labels. "People say jungle's bigger in the states than it is in England," he tells me. This claim has been partly supported on this tour.

"The enthusiasm is there, people really know the music." The Vancouver massive, he tells me, created an especially high-quality vibe.

Bryan was impressed by the extent to which his work was known stateside. "Everybody knows about the album" (the V classics album, currently only available on import, but scheduled for domestic release soon.) "When I played in LA, one guy kept on looking at me. He came up to me and said he had something to show me. He turned around and he had a 'V' tattooed on the back of his neck." (Big up to that dedicated punter!)

Bryan was obviously enthusiastic about the appreciation shown by stateside junglists. I asked him if he thought we had the potential to come up with the goods production-wise. His words were encouraging. "I heard some real good tracks [during the US tour]. Since the US is so spread out, however, he added, "it will take time before things really get going." The important thing to remember, Bryan echoed a common sentiment of the UK drum 'n bass scene, is that "we want something different." In other words, American producers will only get noticed if they can come up with their own sound.

Happy 50th anniversary to the **MARS CHEESE CASTLE**

The utopian ideals at the heart of the early rave scene which helped spawn Jungle seem alive and well in the heart of Bryan G. "This music brings people together. It's got the hip-hop vibe, the jazz vibe, the hardstep vibe. It breaks down the racial thing. When I was young, I hung out with only black people; [but because of this music,] now I'm around all different kinds of people." With a grand statement, the British hero, clocking in at two weeks on American soil, summed up our situation "America needs Jungle. It needs it to bring everything together." Amen to that, brother!

The beginnings of V records are somewhat legendary. Bryan G, working in London for Outer Rhythm records, helping put out releases by the likes of LFO and Nightmares on Wax, was listening to demos sent to him by an aspiring producer named Roni Size. He liked what he heard, and suggested to his bosses that they release some of Roni's tunes. At the time, breakbeat, an early incarnation of jungle, was truly underground "White labels only," Bryan recalls. The heads of Outer Rhythm weren't interested in releasing Roni's music. They went bust anyway.

Bryan G, then active as a DJ, was still excited about the sounds being sent from Bristol, and wanted to get them pressed on dub plate (for all the newbie junglists reading this: dub plate = a single record cut directly from DAT. A fast and cheap way to see if a tune works on the dancefloor.) "I wanted to link with Roni and Krust, so I went up to Bristol. We got a vibe, had a smoke and a drink, and they played me loads of tracks they'd been working on."

To hear Bryan tell it, everything just clicked, the vibe was strong, strong enough to start a label with. "They gave us the material, and at the time, Dillinja was just a kid down the street, so between [Roni, Krust and Dillinja], the label just started to roll." Soon Jumpin Jack Frost was added to the crew, and helped set up V's sister label, Philly Blunt. "V was more experimental, Philly Blunt released a lot of Ragga jungle, and was more for the masses." With tracks like Krust's "Jazz Note" and Roni Size's "Timestretch" on V, and Leviticus's "The Burial" and Roni Size's "The Warning" on Philly Blunt, the labels quickly established their place at the forefront of Drum 'n Bass production.

I asked Bryan about the trend towards Drum 'n Bass labels releasing albums on CD, rather than strictly vinyl 12"s and whether the producers who have shaped the drum 'n bass sound might tailor some of their tracks toward home listening rather than being played in a club. "Producers aren't thinking of that when they make a tune" was his reply, "they're just making what they want to hear." "At the same time, though," he added, "we have access to much better equipment now," which presumably makes the music more inviting to non-dancing audiences. Bryan made it clear that he didn't see CD sales as a danger to the music "its going to stay with the club sounds", he maintained.

What's Bryan G's vision for the future of V recordings? "We take it one step at a time. We don't schedule releases, and we're not out to just release tunes. We wait for the vibe. When there's a tune that's right, we put it out."

Judging by V's last few releases, that vibe is going as strong as ever, and we can expect many more a tune that's right to come out of the V stables.

## Darren Price Under The Flightpath

The debut album from Underworld's Official DJ

Featuring the singles "Lose No Time" and "Blueprints"



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label, Happy Trax. As you can see, he's not only a DJ, but also one busy producer... Here's some questions I asked Mr. Brown



## Terre Thaemlitz

a widely recognized creator of electronic music often labeled as "ambient" music, seems to be continually creating new projects. After his widely popular releases *Tranquilizer* and *Soil*, Terre has just finished a few more projects, which will be discussed here in some detail. In addition, Terre will bring us up to date with his relationship with Instinct Records and the progress his own personal record label, Comatonse.

### How did you come about being a DJ in NYC?

I was living on the Lower East Side, going to school, and had amassed a rather large collection of local deep house. I was involved in a few activist groups like ACT-UP, and began spinning at benefits. I eventually wound up spinning three nights a week for the House of Magic [tragic] in a midtown transsexual club.

### What made your interests change from that of a DJ to composer?

I kept losing jobs because I refused to play major-label house. The ultimate irony was that the House of Magic fired me only a month after the club client

tele had voted me "Best DJ of 1991," all because some rich Johns were complaining to the House Mother. It was such bullshit. Anyway, even though I was unable to locate a "scene" in which I felt at home, I knew there were people producing records I enjoyed and the records were getting bought by people like myself, so I figured I would try making music and see who I met that way. I had a lot of idealism back then about community and a sense of identity which both fed and was shattered by my involvement in activism. It was a very rough time which has really affected the way I produce music: leaving rhythm and order for more diverse and occasionally contradictory sound sources. Basically I've been trying to use sounds as metaphors for alternative strategies for direct social action.

### How did you become established with Instinct?

Jared Hoffman, the president, saw me spin at Electric Lounge Machine which was the first weekly all-ambient event in NYC. He asked for a tape of my own material, and that was that. I think back then they were expecting another Moby, and were kind of disappointed as I moved further away from what they felt was "marketable."

### Did they ever want you to make tracks that were not ambient in nature?

Sure, they're really moving Acid Jazz and Trip-Hop, so of course they would love things that fit into those genres. I've actually been producing a group from Memphis called Chugga, which are my friends Lester Fuero and Jeff Hanes, and they have a rather old-school hip-hop-break track on *Abstrakt Workshop 2*. Instinct was interested in the Chugga album, "Memphistophellis," but the terms weren't right. I hope to get it out on Comatonse Recordings later this year. A 12" of remixes from the album are coming out for sure, hopefully this spring.

### Have you been influenced by other styles of electronic music lately?

Sure, but influences can repulse as much as allure. I just finished a project called G.R.R.L., which is my

first all-rhythmic project. Each track is done in a different style of electronica—many of which are styles I do not particularly care for, like techno and jungle—but they are done very "sincerely" and convincingly, picking out those elements I do care for in each one. It is about trying to find a sense of placement within all of these various audio scenes which are actually signifiers for identity constructs and the manner in which a person's sense of self involves contradictory and even undesirable identity constructs.

I'm actually still most influenced by '70s jazz-funk and disco. I think this is because they are both populist and leftist signifiers, which is the inherent contradiction I associate with the Contemporary Ambient movement.

### I noticed some notes (in French?) in the inside back cover of the *Tranquilizer* release. What is the translation?

It is very anti-transcendental poetics. The exact translation is "Herd the poets and drain their precious blood into a pool for me to piss in. Let them walk across the red congealed surface of piss and blood and marvel at their divinity. Let them feast on my slow turds like a priest of the Marquis de Sade. And when the day is over, let them rest their heads in the clouds and once again find beauty in it all." It is an anonymous quote.

### Did you set out to take a different approach to composing *Soil* in contrast to composing *Tranquilizer*?

*Tranquilizer* was done with MIDI synths and samplers, whereas *Soil* was a mix of MIDI with computer synthesis. I was finally able to start using some of the computer techniques I had picked up. Also, the tracks for *Soil* were done as a singular project, whereas most of the tracks on *Tranquilizer* were originally planned for release on separate 12" through Comatonse.

### What are your personal favorites off of each release?

If I had to choose:

- Tranquilizer*: "2AM On A Silo" (because it led to much of what I am doing now)
- Soil*: "Aging Core, Aging Periphery" (for purely sentimental reasons).

### I noticed you shared responsibility with Taylor Deupree on the design for the *Soil* release. What aspect did you influence? Have you had design responsibilities for any other releases?

I created the imagery for all releases but Web. Taylor did the final typesetting at Instinct.

### Is the picture of the condom on the inside of the insert for the *Soil* release intended to convey a message to the listener?

The image of the condom references the phallicism implicit to conventional definitions of such processes as the masturbatory nature of music production and the "artistic" or "creative" processes.

### Will you be releasing any more projects on Instinct?

It is unlikely at this point.

### How is your personal label Comatonse progressing? Do you find it ordinary for people to think the labels name at first sight is comatose? What does Comatonse mean?

Many people mistakenly think the name is Comatose or Comatonnes. The correct pronunciation is "Como-tones" - as in musical tones which induce comas. It's a rejection of the "blissed out" attitude. I think listening is an active social process, and

Ambient music is not about transcendence as much as an explosion of the politics of passivity, as exemplified by the turmoil of consciousness in a comatose state.

### What future releases are planned for Comatonse?

I have several 12" planned, including a clear-vinyl re-issue of *Comatonse.OOO* with a previously unreleased outro to "Raw Through A Straw," and a Chugga 12" I did some remixes for though it's still not slated for release on Comatonse due to budgetary constraints, but some English labels have been talking to me about it. Depending on distributor interest and my financial situation, I have some CDs lined up which I would like to put out on Comatonse, but they may end up on other labels so that I can live.

### Has Erik Dahl continued to make music?

Unfortunately not. He still dabbles, but spends most of his time trying to develop new programming environments, such as for the Be box, but I don't know where that's going.

### Do you have any planned collaborations or wishes for future collaborations?

I have many collaborations lined up, and I am in the middle of one with Robin Rimbaud (Scanner) which I am very excited about. One of the G.R.R.L. tracks, "China Doll (Kill All Who Call Me)," features a collaboration with Chiu-Fen Chen doing vocals. Also, Ultra-red (the founders of Public Space in LA) are working on a Chugga remix. My primary collaboration (which is almost complete) has turned out to be with a grad student in computer music at Dartmouth (he's currently operating under the alias Philo T. Farnsworth), and it's really exciting to actually work with someone who uses similar methods as I. So there's lots of stuff being produced with great folks that I'm really excited about.

### How have the previous collaborations that you've been a part of worked?

Basically digital tape swapping. We generate sounds independently, then trade tapes and work with the material the other person provides. It's kind of like remixing, which works well for me as a strategy since my methods are slow and I'm fairly anal retentive and probably not the best person to work with person-to-person.

### Was your Web release with Bill Laswell inspired by *Soil* or was *Soil* influenced by Web in any way?

Web was completed before *Soil*, and was a big deal for me because Bill is very open to experimentation, so I was free to leave the beats behind and work with longer and more complex structures. It was also at this time that I started incorporating direct computer synthesis.

### What do you think about ambient artists who have developed interests in more recent popular styles of electronic music such as drum and bass? Is this a band wagon effect?

For people into a very social club scene you can expect styles to come and go. That's not a put-down. It's just a fact, because that interaction is what motivates them and gets them excited about production. But for people like myself, for whom the "scene" has not really worked out (due, among other things, to an emergent aversion to astructural beatless audio), those stylistic changes aren't so influential. That doesn't mean I can escape influence, I am simply more influenced by other types of audio production which I in turn absorb and replicate just like anyone else.

**What should we expect from listening to your Die Roboter Rubato?**

You can expect exactly what the CD reads: "Piano interpretations of Kraftwerk titles." But do not expect obvious metric renditions of Kraftwerk melodies: they are very improvisational, inverting melodies, etc.

**How did you draw inspiration from Kraftwerk, or is the release your own interpretations of Kraftwerk's output?**

I've loved Kraftwerk since I was a kid, and have developed a rather complicated relationship to the music over the years which is simultaneously politicized and hyper-personalized. Die Roboter Rubato, which consists of music and an accompanying text, is an attempt to clarify the inter-relationships between my own strategies for listening, and certain strategies outlined by Kraftwerk themselves- both of which are referential to larger cultural strategies.

**Tell us a bit about Couture Cosmetique, and other current projects.**

Couture Cosmetique (was) released in the US in April by Caipirinha Productions, and in Japan in June by Daisyworld. Couture is 99.9% computer synthesis, and is as far removed from Soil as Soil was from Tranquilizer. The primary concept is to draw parallels between my involvement with Electroacoustique Ambient music production and Transgenderism as strategies which seek to complicate and recontextualize cultural signifiers. The subtitle pretty much explains it all: Transgendered Electroacoustique Symptomatic of the Need for a Cultural Makeover.

I am also currently working on a project called Means From an End, which refers to the manner in which content is derived from contextuality, our understandings of which are based on previously accepted conclusions (end-points). It also refers to the fact that I often process my sounds from the fade-outs of songs, which represent moments of departure and referentiality, as well as give nice sustaining notes. The CD starts with 7 two-minute shorts, each of which consists of a repeated 10 second jazz trio edit run through really noisy and overloaded filters derived from dominant media and leftist political speeches (going with the idea of jazz as a populist and leftist medium). The sound gets pretty severely digital and ranges from ugly distortion to super-synthetic micro-tonal blasts to overt remnants of acoustic sound sources.

**Have you, like Erik Dahl, made the transition to completely computer based composition?**

Yes, it works well for the types of sounds I want, and the thematics I am interested in. But I'm not a media-facit. When I work in a different genre, such as with Die Roboter Rubato or G.R.R.L., I work with different tools that I feel fit the project.

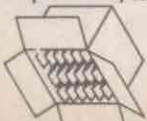
**Have you continued to DJ through the years?**

Yes, although not as frequently. I don't shop around for gigs, so I only spin if someone asks. But I strongly feel that even for computer music, DJing is an optimal means for "live" presentation because it has a capacity for real-time manipulation which affordable computers can't quite deliver yet.

I am also working on a stage performance of Die Roboter Rubato, which is a "spectacle of the antispectacle" clouding the lines between "live" performance and computer composition.

For more information about Terre, his label and upcoming projects, contact him at: [terre@caipirinha.com](mailto:terre@caipirinha.com)

Or visit his web site at: <http://www.caipirinha.com/comatonse/>



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## DJ Iron (Chicago, IL) Fucking Silver Box <Hard Acid>

With the explanation on the inside, I can say I can more than identify with Iron. This is an acid tape, not a hardcore tape, and I'm not talking severe hard acid, this is Plastikman acid, Hardfloor acid, etc. On the inside cover Iron talks about his trials with hardcore, and the need for a break. "Fucking Silver Box" is the result of the break. The funny thing is, I remember a tape called "Acid Splatter" from the days of yesteryear... all acid tracks, old school style, and the tracks here are from the same time frame. It's a nice surprise to hear old acid tracks that have fallen through the cracks on a well mixed compilation... this is the shit that came out when acid was still interesting and you didn't need \$800 pants to dance your ass off to some groovy tunes. I can't say I'd be happy if Iron made a full switch, and I definitely don't think he will, but this is still a nice smooth ride back into the land of good acid, and isn't that a place we'd all like to go? <dan>  
ph: 630.271.1983

## Al Dente (Milwaukee, WI) Live @ 4:20 Portland, OR 1996 <Hard House>

Breaking it down like the ghetto hound he is, Al Dente drops a booty blowin' mix of only the finest in hard house and ghetto jams. Hard kicks work the hell out of even the boomiest system while staccatoed vocal snippets jump in and out. The groove seldom breaks here, and even when the noise breaks into lone kick and snare patterns, the simple pound makes you jump along in anticipation for the next crazy sample. For a live mix, this thing shines. Nice solid mixes, perfect drop-outs and a track selection of solid pounders, "Live @" is surely one to grab. <dan>  
pg: 414.591.2055

## DJ Novacian (Los Angeles, CA) <Hardcore>

Speedcore in one of the tightest mixed packages I've heard yet. Granted, the track selection doesn't vary much, but who could complain when all of the shit is Bloody Fist with a nice session of Bezerker records at the end? Nicely placed slap mixing, good scratches, it's all here baby. Keep an eye out for this one, he'll be on your ass giving you real hardcore before you know it. <dan>

## Ron D Core vs. Demigod (Los Angeles, CA) <Hardcore>

West coast Hardcore munchers Ron D. Core and Demigod together on this one, both offering completely different styles of "hardcore" techno tracks. Mr. Core starts the A-side the right way, laying down 160-90 BPM Ruffbeat hardcore records full of ruff-gangsta samples, cusswords, breaks, clean 909 instrumentation, 303s, and scratching and slap mixing. The choice of tracks are harder than I've heard him do in the past, and mixing and composition flow show why he parks 'em in at hardcore shows in LA.

Demigod, on the other hand, seems to think that old Rotterdam, 120-50 BPM hardcore is the fashionable norm. Comparatively slower and therefore, in my thinking, not as exciting. It's like listening to cheesy synth house, honestly. It's embarrassing when you've got to listen to this side in the company of peers and they make fun of you, like you play with Barbie dolls or something. Track to track mixing of old songs wank-wank. Get it for the Ron D. Core side and get it for the Demigod side for one of those nights you lock yourself in your room, take acid, and pretend it's a Dutch rave in 1992. <johnny>  
ph: 714.650.0909

## Cracked Out Carl (Columbus, OH) <Weirdness>

Any DJ who's a real DJ understands the importance of having RANGE, and many DJs show this range by having vinyl from everything from Beethoven to disco, to shitty old soundtrack albums, to read-along story vinyl, METAL... yeah you get the point. Many of you audiophiles out there may do so out of laughs, nostalgia, for starting or ending mix tapes or sets, or fattening your pitiful stack of wax. Relics from the Golden Age of the LP. Not my mafia Carl. Carl knows the art of electronic music is to let the humanity and ego go (ideally) and step back and laugh and have a good time in the name of some neo-Dadaist art form. Mixing and beatmatching "You're One in a Million" and "Let Me Hit That Ass" together is as ingenious as any "bomb ass DJ" trick you're gonna see or hear. Jungle, techno, trip-snot and house take the role of wallpaper in this mix, leaving you WANTING to hear what completely nutty shit Carl is gonna pull out of the past-both in the musical and nostalgic sense. I shed myself to age six when I heard the Smurfs sing-along tune of "Try Whistling a Happy Song" mixed with a breakbeat in the back. I couldn't help but to bob my head in rhythm and sing a Smurfin' song. <johnny>  
ph: 614.470.0929

## Alan Anthony (Milwaukee, WI) Biscuits and Gravy <House>

Eons ago, upon this great land, the funkmeisters and the keepers of the soul went into hiding in the heavens. But before they left, they buried into the earth true funk and soul with horns, organs, saxophones, bass guitars and sexy singers. Luckily for our blessed generation, archeologists from the Museum of House dug them out from the earth, cleaned 'em up a bit, and reconstructed them with 909s and samplers and let the sounds of their forefathers ring with sound of the 90s, without adding the harsh glare of today... leaving the nitty to still get with the gritty. Artists such as Daft Punk, Purveyors of the Funk, and Gene Farris have all helped with this endeavor. Jozzy House, Funk House, whatever, it truly is the respectable cross between house and real funk/jazz, without getting cheesy like disco. "Biscuits and Gravy" serves up the soul food for the masses and Mr. Alan Anthony spins a tour de grace set on this tape. Work them all together as not to upset the Gods of Funk. If you at all respect this music, have a beer and listen to this tape. It's perfect. <johnny>  
ph: 414.562.4700

## Hypnotic 23 and Roland Casper (Los Angeles, CA + Germany) Project 3: Tweak-a-Droid <Techno/Hard House>

Third in a series (project 3 doncha know) put out by these two techno entertainment gentlemen offers up only more of their preferences of what the hell you should be dancing to and this tape is the goods. More in the theme of minimal techno and German House compared to their past hard acid mix tapes, Roland starts it off with a live club gig in Cologne at PsychoThill. Acid house and techno tightly mixed in and out of each other perfectly-you can't go wrong. Hypnotic 23 takes up the other side with a much more together mix than I've heard him on other tapes and picks it up with some excellent tracks, from 808 electro dingers like Aux 88 to house by Lester Fitzpatrick and Skipper John Trax to Carl Lekebusch and Jeff Mills techno. Getting more together with his mixing and composition, not to mention an outstanding track selection, he's up to par with his spinning partner-in-crime. Not a dry eye in the house for this one. <johnny>  
ph: 818.766.6969

# mixtape re a taste of the sounds rising up from

## Marcus Watson (Chicago, IL) UnderRated <House>

Deep, Discotheque House that just does not quit from Illinois. No breaks, no acid, no gimmicks except for the music itself, UnderRated is the most "Chicago House" tape I've heard- and if you have never had the pleasure of hearing music like this while at a Chicago party, this is it. And it's all been laid down here for all you with great care. Fast but matched mixes sew together the tracks, and like I said, it don't slow down, honey. This is the first tape from Mr. Watson we've gotten here, and we're ecstatic about the whole fucking thing. <johnny>  
ph: 773.995.5704

## Tony Gamboa (Los Angeles, CA) Techno- The Art of Music <Hard Trance/Techno>

This two tape set put together by LA resident Tony Gamboa shows off two styles of electronic dance music he's mastered in mixing. The first tape is aptly worded "Hardtrance in It's Most Beautiful Form" and that's no lie. Rumbling acid lines, 160 BPM kick drums, and tight, fast breakbeats stew together with help from Tony's quick mixing. Tony is quick to point out on "303 vs. 909" - the second tape, that he can also get down with the sound from Motown as well. I can't say I've heard a lot of straight techno tapes from LA, so it's good to see that the Left coast knows what's up. Going into hard acid and techno, Tony gets some great stompers in. The only complaint is the sound quality bites a bit. You gotta turn it up loud to drown out the hiss of the recording. Bottom line though, is that you get two tapes of dueling styles that you can't go wrong with. <johnny>  
ph: 818.293.5293

## DJ Mike Valentine (Texas) Sex on Drugs <Various>

The title of this tape is appropriate, considering the type of tracks here. Mr. Valentine's a Saint with some love to give- starting with some rather deep and funky soulful House and moving it to acid and breakbeat numbers on the first side. The second side starts from scratch, with a more acidic ring to it all, even going back to an old Phuture track and then picking up the pace with more modern breaky, but none-the-less acid house tracks. Sex on Drugs is well mixed and composed and an admirably addictive tape- thanks to the fact that hardly any acid mixtapes make it my way. Texas seems to be a camp of acid and technophiles and this fits the ranks nicely. <johnny>  
ph: 512.719.1818

## Synergy Vs Nick Nice (Milwaukee/Madison, WI) The Masterplan Volume 3- live mixes <House>

Mixed live at the club Matisse (Milwaukee) by two of the Midwest's most devoted veterans, Masterplan is a perfect tape for those who have been jaded by the overwhelming amount of crap coming out on vinyl lately. No cheesy breakdowns, no big drum rolls, no overused clichés... just non-stop chilled groove. Synergy gets things going on side one, blending into tracks like Just a Mood (Studio Blue) and Keep Holdin' On (Downtown Loop). The sense of flow and structure displayed

on the tape as a whole is obvious, and anyone who likes good house music will appreciate when Synergy drops "Why You Wanna Play On Me" by Jump Cutz. Nick's side has a bit more energy, but still has a spaced-out disco funk sound. Again, the mixes are good, taking you through cuts from Ruffneck (MAW), Hacienda, and Faze Action. If you look for labels like Guidance, Other, and Nuphonic, this one's for you. The future of house music... definitely one for the your head while driving to or from a party, or whatever it is these crazy kids do nowadays. <chad mindrive>  
ph: 414.223.3144

## DJs Slant and Javate (Washington, DC) Spectrum: A Musical Project

<Jungle/Hard House>  
Side A is a mellow, jazzy jungle mix by DJ Slant (Z Tuff, DC) in his usual softer style. It includes songs by artists such as Peshay (Jazz Lick), the EZ Rollers (Unknown) and Appaloosa w/ DJ Dream (Chord Data). It includes mellow "elevator music," a sexy saxophone and some keyboard music along with the hard basslines and breakbeats that this style of jungle is known for. A very good showcase of Slant's skills, the end includes a sample of a guy talking about being an artist in the 90's and the bullshit that they have to go through. The B-side is completely opposite the first, with Filtered DJ Javate (The Dirty Crew, DC) spinning his usual hard house. This side has a good driving beat with a variety of samples. Definitely one to make you wanna get up and dance, this side includes tracks by Charley Huckaby (Dance) The Dub Duo (Funkyturfetreaks) and Chugger (Thank You). If you like DC's style, this mixtape is definitely one to check out. Both these DJs have a weekly residence in DC and would be worth watching if you were ever in town. Slant is a resident at Represent on Mondays at Tracks, and Javate is a resident at Filtered on Wednesdays at Club Red. <sharon p>

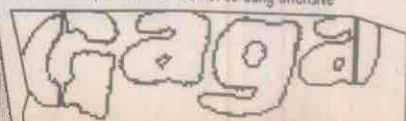
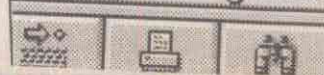
## Mark Lancaster (Minneapolis, MN) Return to the Yellow House <Hard Acid/Ambient>

"Let's do an acid side, and then throw down an ambient set on the other, call each one respectively 3:03 and 4:20, and the kids will love it!" thought mastermind capitalist Mark Lancaster. 45 minutes of round trip acid music from the tracky Detroit style to trance to some hard stompy rave acid. The mixing goes down smooth, on both sides for that matter. Speaking of which, the ambient side is a rare treat from the land of mixtapes, and it takes some guts. One interesting note: this tape was mixed on one Gemini, one 1200, and an ancient mixer with a broken fader... and shit, you'd never know it. <johnny>  
ph: 320.259.1418

## Justin Johnson and Skwidboy The Shit Your Mom Warned You About <Acid Breaks>

First of all, don't talk about my mama. Second of all, my mom warned me about the dangers of Satan and Polish people, she never mentioned anything about acid house breaks. So I called my mom and said, "Yo ma, wuzzap?" She said, "Oh Johnny, acid music makes my body move, dancha know. Unlike a lot of breaky acid music, this here tape is really infectious. It's not so dang offensive-

## Actually Eating Shit



# Reviews

the DJ nation...

ly wack, it lets in some good 4/4 so you don't go nuts, and lays down some real funk, not so 303ey (how's that for a word?). Like that one track that sounds like the old show with the guy from Airplane! and Mission: Impossible! Good ol' Mom- always looking out for me. Both of these guys spin the same stuff, however Skwidboy isn't so high-strung and acid house as Justin Johnson, preferring the funk and sampled instruments. Very together mixing and highly recommended instead of that commercial break shit. ph: 515.958.1848

**Madkid (Minneapolis, MN)**  
**Midwest Architect <Jungle>**

This mixtape features some non-stop tech-steppin' tracks mixed together in a pretty good effort by Madkid. Although I could go without some of the vocal samples thrown in the mix at the beginning of both sides, the dark tracks that appear throughout this tape will make you want to jump up! This is a good tape for those unable to get their hands on the drum n' bass their souls desire. The tapes are available through Flatscience, and to make it easy they maintain a web presence. <bill> web: www.cyberx.com/science

**Nick Nice (Madison, WI)**  
**Aquafunk <House>**

Madison's house music ambassador finally kicks out a new solo tape of perfect summer music which has as much validity in your car as it does at your house party. For those who have heard Nick play over the past year, this tape reflects those sets; the finest in deep, mental, jazz laden house music. Music which relies on the groove and the feeling rather than the obvious. This tapes comes with the highest recommendation! Fantastic mixing, better programming, and a musical selection you can't touch. Keep it coming!! <brad> ph: 608.250.NICE

**Michael Stanton (San Luis Rey, CA)**  
**Visions <Trance>**

Michael Stanton prefers to stay below the surface, and keep it underground. Visions contains beautiful trance. After a listen or two, you would agree. Right around 150 BPM, Stanton takes us along with him allowing us to see his visions. The trance is European style, and the energy is intense throughout. You'll take a dip here and there, but not too deep. The mixing is right on man. New tracks take over right when any pro would expect, giving each side an abstract storybook type of feel. It's a very professional looking tape and a complete track listing included! <tim> ph: 619.418.6021

**Paul Tahlier (Green Bay, WI)**  
**Strange Coincidence <House/Trance>**

The Order of the Trance is well represented here. Both sides of Paul Tahlier's latest creation will start you off right around house tempo. Track selection on side one tends to be of the more minimal variety, but groovy nonetheless. What stands out in my head from side one is the obvious tribal element and, of course, the super smooth mixing strategy incorporated by a master blender. Breaks mixed with 4/4 offers a nice directional change to enhance the groove. Side 2 has more of a trance element going on, massaging your brain with deep

thought packing data. The first time I played this tape I was fortunate enough to be lounging with friends; sipping on cocktails and playing chess. This tape went quite well with these activities- a very classy tape indeed. Unique style and great mixing. This tape kicks ass man. <tim> ph: 414.995.2014

**DJ Cisko (Minneapolis, MN)**  
**Diving Deeper <Trance>**

DJ Cisko of Subliminal Productions lays down his progressive trance selections in a very pleasing way. The music is uplifting, melodic, cascade laden, and quite exquisitely arranged. Many tracks also have a slight house element giving you just one more thing to ponder as you dive deeper with Cisko. When I hear trance mixtapes, more often than not it seems the mixing leaves something to be desired. This tape, however, allows me to indulge for once- to listen from beginning to end letting my thoughts wander as Cisko flows like a moto. The track composition gave me good positive energy and an optimistic feeling. A personal favorite from Way Out West, Sasha, and Blue Skies- just to name a few. If you're a trance enthusiast, this tape's definitely for you. <tim> ph: 612.786.9811

**Thomas Michael (Los Angeles, CA)**  
**Supernova <Trance>**

Great for all occasions, Thomas Michael's latest effort will definitely take you there. Where's there? Well, that could be any number of places. The trance compiled on this tape is some of the best produced trance I've ever been lucky enough to absorb. It is progressive, sometimes acidic, and once you hit play you'll be guided into a dreamlike state as the trance takes you on a joyride through your imagination. As far as the mixing goes, beats are very well matched throughout and the flow from track to track for the most part is good. I did notice a few tracks that seemed either hard to mix in or out of, depending upon when they were used, but respect goes to Thomas Michael for using those tracks the way he did. <tim> ph: 213.501.5012

**Ivan (Los Angeles, CA)**  
**Broadcast <House>**

Are you a laid back kind of human? Or perhaps you're traveling somewhere in your automobile and you're not in the least bit in a hurry. Well if so, LA's Ivan possesses that sound which you've been yearning for. The house on this particular tape is of the mellow and easy on the ear variety. With the exception of one or two tracks, you won't really encounter too much singing, so be prepared for more instrumental house. There are pianos, organs, disco breakdowns, jazz elements, and Caribbean sounds emitting a full house spectrum. The mixing is brilliant. Every song leads so well into the next you couldn't help but assume they were meant to be played together. <tim> ph: 213.670.9653

**DJ Double D (Calgary, Alberta)**  
**Therapy III <Hardcore>**

Some industrial electronic tracks of the hardcore demon-ination tied together on one of the best mixed, non-pussy tapes I've heard in a long time. Playing a hardcore fan's playlist, the first side starts it off with some borderline trance hardcore but picks it up so by the time the first side is done, you want blood. Up the BPMs, and before you know it, you are numb to any emotions. Labels represented include some IS, a little Ruffneck, and a dash of Bloody Fist. This is the shit that gets you speeding tickets. Be Careful. <johnny> ph: 403.252.6856

**Matt Nee (Chicago, IL)**  
**Pure Techno <Techno/Hard Acid>**

This tape rocks- excellent mixing, stomping underground warehouse techno, crisp recording and no frills, just a no-lying good ass tape. Paying respects to some of the best in the whole world of hard acid, tracky Detroit jive. Playing both today's current hits to golden oldies, Matt Nee definitely knows his shit. Matt takes a personal time-out on each track, knitting it together for a tighter feel. Highly recommended if it should come your way. <johnny> ph: 708.422.7510

**Snuggles and Slak (Chicago, IL)**  
**Silk Cut IV <Jungle>**

Doubling up on the turntables, taking turns with the moods and tracks, this is the finest in jungle mixtapes. Funky, with all the funny bass noises and electronic beeps, the percussion changes in and out from uptempo and head bobbing selections to dark and seductive music that complement a together and tight mixed tape. This shit will make you go in and out of consciousness, but the beats and the arrangement of the tracks keep you in the rhythm. A must hear on headphones for the full effect of the mix. <johnny> ph: 310.793.1021 (pure acid)

**DJ Dubuhlicious (Huntington, WV)**  
**Broken Science <Jungle>**

"Dubuhlicious"? I thought. Sometimes, it's impossible for me to get past bad DJ names, but this tape corrected my ass. UK jazz-influenced jungle spun by the best DJ from West Virginia I've ever heard. The Mighty Appalachians are not a good enough barrier for preventing DJ Dubuhlicious from getting some groovy jungle and trip-hop from labels like Mo' Wax, Metalheadz, Moving Shadow, SubBose and other serious selections. Mixed straight- UK style, he has got some talent when it comes to putting the shit together. <johnny> ph: 304.525.8963

**PERFORMANCE/ORIGINAL MATERIAL**

**Optimal Configuration Project (Milwaukee, WI)**

**Just As Cells Cluster <Ambient>**  
Experimental and electronic-heavy ambient in the guise of sci-fi based noise coming to you live. Incredibly influencing, this one of the most captivating ambient presentations on tape I've listened to. Dark and stuffy, it relaxes itself with some surprising irrelevant samples that pop up- including the end of Raiders of the Lost Ark: "Bureaucrats, they don't know what they got there!" says Indy. "But I know what I got here," says Marion. What?! My gosh, I like it. And made in Milwaukee as well, so buy it because with Pabst closing down, my guys will be out of a day job. <johnny> ph: 414.264.2615

**Nasenbluten + Mark Newlands (Newcastle, Australia)**

**Live in New Castle <Hardcore>**  
YOU WANT ME TO PUMP THIS BITCH?! Can you fucking dig it!!! Live Amiga-spewed chunks of goddamned hardcore and hard \_CHOPCH-CHO-PP-CHOP\_ jungle smash together with Mark Newlands' "freaking bullshit" scratching like teenage drunk drivers hitting an ammo dump! Yep. Nasenfelchers take control of shit immediately, laying down some tracks from "Nat as good as 100%" as well as other tracks which ring my penis into action such as "Alcoholic" and some new shit you ain't heard yet, as well as fucking HERB ALPERT!! Live as two jima and recorded in June of last year, you can hear the drunken criminals in ol'

Newcastle crying cheers in the background of the 8-bit hiss between the beats, power surge crackles, and their shitty computers hurting to compose all the samples into bliss for your pitiful ears. Nasenbloots don't give a fuck and possibly how could you? Cheap music recorded cheaply. I don't have to review this anymore, you know its good. <johnny> fx: +61 49 270 066

**Bunker Seven (Toronto)**  
**<Weirdcore/Noise>**

Wayne R. Hamilton from Canada guts the kill for a tape drawing out the manifesto that is "butcher-house music." Unforgiving fuckers of sample and noise hell, Bunker Seven makes up for what it lacks in budget by making music not ready for human taste until the year 3254 AD, when all of humanity will be enslaved robot creatures with microphones for ears and distortion pedals for mouths. This is techno, believe it or not, it's just too weird for you. Noise flushes your senses most of the tape, save for bits of news(?) footage or something. Borderline hardcore, but not too fast, 160-170 BPMs tops. Apocalyptic and dystopian in tone, if you think your life sucks- this will help you in solidifying that thought. <johnny> ph: 416.223.1758

**Dan Doormouse (Milwaukee, WI)**  
**Fuckin' Doormouse <Hardcore/Noise>**

The creations of Massive's Doormouse have groced the grooves of Digital Hut vinyl, and the anti-grooves of dancefloors worldwide, with his full-on Gabber assault. This live laydown mix of his own material represents the tracks you have yet to hear, the tracks 'not fit' for Digital Hut, or some straight noise that will never truly find a home. Accomplished as a DJ, it is no wonder that the tracks here mix just as nicely, with a Track-Noise-track set-up- allowing the Computer to load it's next pawn before it lays a new assault on you. A full-on 18 minute noise solo greets you on one side, but don't fear, to those of you who have yet to respect this kind of anti-ambient, the noise Dan spews forth is entertaining while discomforting a spoonful of poison with a couple lumps of sugar. The rest of this tape is quality Gabber sounds that will hopefully find their way to vinyl one day, as the dancefloor riot potential is beyond the Richter scale... with the exception of a highly entertaining and erotic Booty House track at the end of one side that will have you rewinding and wishing the Southside Chicago boys could be as white for a day. This tape is well worth the cash or sexual favors you'll have to dole out for it. <mat> ph: 414.475.5175

**If you'd like to submit a mixtape mail it to:**

**Massive Reviews, POBox 11373 Milwaukee, WI 53211**

**Please include, on a separate card, your name and contact information, what style of music the tape is, and any information you'd like us to know. Include a picture or artwork if you so choose. This is all quite important- due to the overwhelming amount of tapes we are receiving for review, this will help us keep everything more organized.**



# mix CDs

## Carl Cox- Future Alliance of Technology and Teknology 2 (Moonshine, US)

Worldwide Ultimatum Records owner and all out nice guy Carl Cox comes to your ears via this mix CD, sending signals ranging from house to techno in a virtual can't-miss selection of tracks. Mr. Cox even has the courtesy to give full publishing credits to the artists who he chose for this mix, as to say "Hey, these guys made what you are hearing, remember that!" And also by doing this, the underground producers and labels get their due credit and exposure from a high profile label like Moonshine, as well as being mixed by a well-known DJ who can throw down. Spun ABSOLUTELY live (no digital edits here) on two turntables, the 2 CD selection doesn't do justice to Mr. Cox's preoccupation of playing in clubs- it emulates it perfectly. Up and down in tempo, but always bumping, any DJ capable of spinning a good techno set will certainly agree with the artists here. Freaky Chakra vs. Single Cell Orchestra, Jash Wink and Underworld are presented here, but so are artists like Sound Enforcer, DJ Skull, Cajmere, Death in Vegas, Purveyors of the Funk, and Fat Boy Slim are examples of the range here. Mr. Cox shows what's up with two of his own hits- the Dave Angel Remix of "Siberian Snowstorm" and the Islam Black Drum mix of "Tribal Jedi." Considering we here at Massive Review Command got this too late for last issue and what's new in electronic dance music changes .0000003 times slower than the speed of light, these tracks may seem, God forbid, "old" and "played out." It's cool to see a label like Moonshine putting out DJs with good taste and skill in techno and house. <johnny>

## Christopher Lawrence- Rise (Fragrant, US)

Off of the new trance label Fragrant, "Rise" lays it down digitally, giving perfect mixes of electronic blarps and reverberated machine noises with riding synths going boom-boom-boom-boom, and of course gaps for the builds in the vein of real trance to prog house sounding tracks. Christopher Lawrence shows he also knows where it's at concerning trance label choices that curiously have a Scottish accent. In fact, ten of the twelve tracks are from the British Isles, five from DeNiro off of Hook Records. A conspiracy?! No, I bet Mr. Lawrence gets a lot of records from Hook because A.) It's one of the universe's finest trance labels and B.) he has some brand new releases off of Hook.

If you can smell LA, right now or are into trance at all, then you've probably heard of the blue-haired trance guru Christopher Lawrence and what he can do. Owner of Elemental Records in Los Angeles, Christopher Lawrence has worked with such diversified artists as Kevin Haskins of Bauhaus/Love+Rockets fame on the 'Daedalus Project' and has been doing the DJ thing since '91 while getting the trance thing in this country some respect. Mod props to Christopher Lawrence on doing trance right. <johnny>

## DJ Feelgood: These Are The Breakz, Vol. 1 (Modern Music Recordings, US)

Baltimore's own DJ Feelgood has finally released his first ever full-length CD, and yes, it is just as

good as his mixtapes and isn't a whole bunch of commercialized bullshit. Feelgood is the best all-around DJ on the east coast, spinning everything from the house he is so famous for to Jungle (rumor has it that he sometimes throws down a little bit of trance as well). The CD definitely has a house feel to it and starts off with Nigel Richards' 'More Funky Shit,' a very spacey song with a hard driving beat. It serves as a good intro and leads right into 'In D'Faze' by DJ Who, a hard Housey tune with a good beat, funky drum lines, and a few interesting samples. Killer cymbals, too. The next track by Dobray has a really cool siren sample, and some more spacey stuff. A little bit later on, the CD moves into a little more housey tunes with DJ Icey's 'Come Into My House.' 'Micro & Vicious Vic's 'Electric' featuring Leslie is another well-known house tune done in typical Feelgood style, with the infamous 'I'm electric' sample and a really cool whistle in the background throughout the track. "All This Time" gives way to DJ Feelgood & Dave France's 'In My Heart,' with the "ecstasy" sample, an all-time party anthem. 'Come Back (Don't Call It a Comeback)' is next with its hard-hitting beats and cool samples. '3-2-1' proves to be an interesting track with samples from the X-Files and Rob Bass! The last track, 'The Breaks,' tops off this outstanding selection. This CD is very well done, with 13 tracks to make you move your ass on the dance floor, all mixed Feelgood style. <sharon >

## Left Coast Chronicles (Beach Recordings, US)

DJ Abstract takes the first disc of this fine two disc jungle melange and does a fine job with the more tame breaks, flowing nicely through tracks from the likes of Trace, Ed Rush, Adam F, and so on. Precisely mixed and well programmed, this disc is a nice smooth mix that will keep heads satisfied. The second disc is mixed down by both Noel and UFO. Noel takes the first chunk and drops a nice mix of jumpy tight beats that flow nice and smooth. The real treat here is UFO's mix of every style of jungle around. Where most jungle DJs seem to be pigeon-holing themselves to holy hell, UFO plays a full spectrum of rough beats. Although the drums stay good and hard throughout, there are let ups that let you kick back a bit before the man in command gets completely ballistic on the wax. I've never heard so many ear pleasing tempo swirls and spastic breaks in my life. <dan>

## DJ Jon Kelly- Funkydesertbreaks2 (Moonshine, US)

A well mixed CD from the up and coming Jon Kelly. This one kinda starts out slow but it takes you through the sounds of breakbeat with hard acid breaks to club sounding stuff and then the funky west coast breaks. Beat junkies alike will definitely have to like the 'I, I know' track from Rollin Gear and 'Scientific' from Drably Fond. This is probably Moonshine's best breakbeat CD out and it is definitely worth giving it a listen. <chase>

## Quango Sport compilation (Island Records, US)

This release compiles some of the smoothest offerings by some of the best artists in the breakbeat scene today. Totalling ten tracks, this CD features Adam F, Roni Size, Kid Loops, Aqua Sky, Alex Reece, Tricky, Doc Scott and a few others. Alex Reece shows up more than once, each time making this continuous mix more exciting. Adam F's 'Circles' is world renowned now and is simply a masterpiece in combining many influences into a drum and bass track. This CD, and its tracks that were chosen by Jason Bentley, is a great addition to or beginning of any electronic drum and bass collection. <bill>

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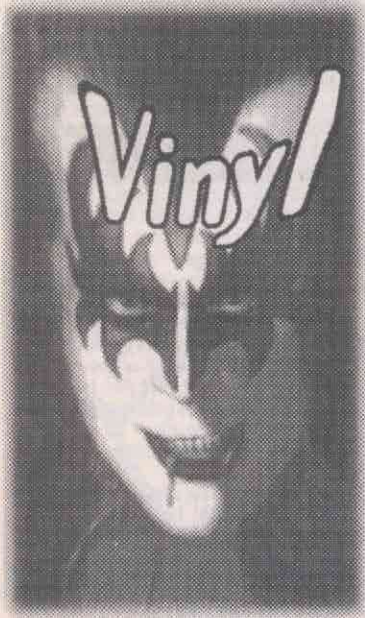
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# the music REVIEWS



## TECHNO

### Mysterio- Night Crawlers (State Of Mind, US) 12"

The title A-side track is a slice of rather standard hard acid techno that doesn't do much. Flip for the B-side's first track- the B-side wins again. "List" is a dark pounding track reminiscent of some PCP stuff. Nice hard kicks at a not too quick of a tempo. 6.5/10 <dan>

### DM-1- Steel Groove EP (NU Futura, US) 12"

First release for a label that Frankie Bones is doing A&R for- hmm- minimal techno, rather boring- the only thing really all too playable is the Alternative mix of "Steel Groove"- a bit of hard drums. 5/10 <dan>

### Comrades From Cologne (EMF, US) 12"

The info side has two tracks by A. Crash that are pretty standard 909 303 pounding acid, but hey, a lot of people like that stuff, and the rawness of it keeps it nice. On the flip Brixton does a couple of boring 303 things that lack the punch of his other stuff. 6/10 <dan>

### Crimson (Majesty, US) 12"

The A-side of this is my pick. Nice hard kicks with tweedy acid very reminiscent of Richie Hawtin's FUSE workings. I like to get in and out of this track fast, but the progression never stops, so it can be nice for long mixing. On the flip I'm liking the second track, "On the Mend," a darker techno track with a nice cold harsh feel. 7.5/10 <Dan>

### Andrew Richley- Straightless (Plastic City America, US) 12"

Go to the B-side for the goods- very subtle yet funk-inducing techno house tracks that could blow up the floor if the right crowd (ie. not a bunch of acidbreaks-loving rave twits) were listening- it's the kind of

midtempo shit that isn't hard or soft and still manages to put a glide in yo stride and a dip in yo hip- got shitty rims on the Volvo. 7.5/10 <dan>

### Archetype- Time Dilation Effect (21/22 Corp, US) 12"

Charles Noel from the Columbus, Ohio Ele\_mentals back in effect. The A-side is my pick with "Cloud Burst," a floaty synth, hard percussion workout and "Frictionless," a track on the same vibe with a bit less of the float. The B-side tracks ain't exactly my cup of tea but the four well done lock grooves more than compensate, with styles ranging from 909 techno to fucked house. A strong release definitely worth a check. 8/10 <dan>

### Darren Price- Lose No Time (Nova Mute, Can) 12"

The A-side title track sounds a lot like Underworld's "Born Slippy," and seeing that this guy is UW's DJ, it's no wonder why. Slippy break beats and stabbing synths make for an alright journey, but once again, the second B-side track wins. "Friction" is a mover with great percussion and tweedy sparse synth work. 7.5/10 <dan>

### NYTK- Pre Hmo Days (State Of Mind, US) 12"

I like this one. The A-side is a nice hard Swedish sounding techno track with a good lock groove at the end. The flips first track is a bit boring but the second is a remix of the A with a bit more fucking around going on and the lock groove slips up a bit this time. 7/10 <dan>

### Datakill EP (Clashback, US) 12"

Produced by the continually impressive Bryan Zentz aka Barada- three tracks of well produced techno house. The twelve inch kicks off with its most impressive cut, "Vaccine," a percussive bleep-laden quirky house cut which could sound at home on Plumhouse or Hybrid. "I Awake" is very Surgeon/Downwards style minimal techno cut- except less noisy and subsequently more appealing. Flip for "Ultra Digi" and its distorted synth stabs, hi-pitched arpeggiation, and the mix cutting 909 toms. This is all very usable and shows Zentz as the player to watch for in the coming year. <brad>

### Retrosweep- Diffusion EP (Global Ambition, UK) 12"

Two tracker from the Global Ambition stable- tolerable but non-ground breaking techno. The title track is the best of the two and sounds like something Laurent Garnier would have been playing two years ago- pounding and mental with an impressive and non-obvious build which erupts into a barrage of 32nd note distorted rim shots. "Brain Twister" rounds out the record with a long spacey intro which grows into a dark techno groove and unfortunately drops a crap 303 imitation sequence towards the end and a useless snare roll. We give it a big "not too bad." <brad>

### Mission Of Light- Survive EP (White Label) 12"

I think this comes from a label called Voodoo or something but I'm not going to say for sure either way. The "Hardtrance mix" of the title track starts out like it's going to blow your mind with some well placed keys and percussion but then stops and throws in an unnecessary cheesy German trance lead and fucks the whole track up. The flip side clocks in a very similar rating- good 303, good percussion, bad Hoover Jupiter 8 sound- I think the Belgians gave that one it's chance six years ago. Better luck next time. <brad>

### NRG- He Never Lost His Hardcore rmxs (Top Banana, US) 12"

I knew that eventually this would arrive at the post office box and cause me the grief of reviewing it. Basically, this is a song which was interesting and not cheesy in 1992- these remixes do little to update the sound or bring it into the musically interesting era we're in now. This is a history piece and should have been kept as such- however since it's here, we'll talk about it. NRG does a 97 mix which is crap, Baby Doc (who has done some okay records) does a mix which is crap- the "sharp mad house mix" is crap, and the original, when placed up against anything done by today's reputable artists, is crap. This will be huge in English mega-clubs and scoffed at by anyone with a critical ear. <brad>

### Maud- Infinite Steps to a Better You (Deepfried, US) 12"

A solid, banging techno release for this Minneapolis Old-schooler. It is a little known fact that David Olson has been making tracks for as long as anybody up north. It is great to see him getting out there. This is straight up hard edge minimal techno. 7/10 <mark>

### Kikoman- Anvil of Dawn (Deepfried, US) 12"

Another release from this Kalamazoo bad boy... this time on his own label. This may be his best record this year, in my opinion- hard, relentless and well produced. He shows us all that Kalamazoo is truly half way between Detroit and Chicago. 8/10 <mark>

### 8088- Dimensions of Sound (Deepfried, US) 12"

This release is actually the product of Chicago's

BabyPop, who may be in Detroit by the time you read this. This is a good example of the more syncopated elements of the Detroit sound. None of the rhythms are easy to follow, I bet this is very difficult to mix. A good record. Watch for the next Deepfried release, by Massive Magazine's own, Mark Verbas. 6/10 <mark>

### Phuturehaus Inc.- ID 101 (Intrinsic Design, US) 12"

This is the first record on this label, a collaboration between a Swedish mastermind, Alexi Delano and a Midwesterner living in New York, Mike Bryant. The actual track are by Denard Henry and just what you'd expect from such a collaboration- solid techno house. This is very much in the same style as Sveik in Sweden where Mr. Delano has been releasing most of his music as of late. I like this record very much. 9/10 <mark>

### Argonic- Argonic (Future Frontier, Belgium) 12"

This is good. Future Frontier is a label to follow these days. They are only up to their 10th release now and they have already made a name for themselves all over the world. This record is no exception. Banging hard techno. No bullshit. There are also two K. Hand remixes on here. Watch for future releases on this one. 8/10 <mark>

### Subchaser- Subchased EP (Minimalistix, Belgium) 12"

The whole idea of this label is an interesting one- minimal for minimal's sake. I like it. There are so many minimal techno records coming out, these are just tracks and nothing more. Mix these, don't just listen to them. The idea is a great one, but this particular record doesn't do too much for me. It's a bit like minimal rambling. Not a bad one, just nothing special. 5/10 <mark>

### This is a Collective- Subsounds 009 (Subsounds, Belgium) 12"

Subsounds is supposed to be the more melodic sister label of Future Frontier. I don't really understand how, because I hear nothing melodic about this record. This slams. It is very typical of the slammng Detroit influenced European techno that can be expected from this and other nice Belgian labels. A little bit of FM organs, little distortion, some heavy percussion, and some great grooves. 8/10 <mark>

### V/A - Hard Education (Downwards, UK) 2X12"

Keeping the deep, dark feel of techno alive are Regis, Surgeon, Portion Reform and Female. If you're familiar with their work, or if you've heard a Jeff Mills track, then you know what you're in for... The tough, gritty sounds of these artists are what makes them so popular. Two slabs of wax, 8 tracks in all, each one slams- just make sure you remember to hit the RPM button every time you flip the disc over (each one is 33 on one side and 45 on the other). Pick up a copy and hear why these artists are leaders in this genre. You might learn something. 9/10 <flux>

## DJ T-1000

Jetset Lovelife EP -DJ T-1000 (Tresor acetate)  
Planet of Drums 08 -DJ Hyperactive (Planet of Drums)  
Subsounds'008 -Unknown (Subsounds) Jens-Loops & Things [Baby Doc's Mix] (Top Banana Recordings)  
Symbolic Language 2x12" -Pocou (Tresor)  
Downshifter EP -DJ T-1000 (Pure Sonik DAT)  
Nature of the Beast (two copies) -Mike Grant (Metropolis)  
Hard Education 2x12" -Various (Downwards)  
Anvil of Dawn EP (two copies) -Kikoman (Deepfried)  
Ambush -The Hostile (UR)  
New Beginning 2x12" -The Advent (London)

## PLAYLISTS

## DJ Steven Kaye

UNIT, WMSE 91.7FM Milwaukee

The Alliance- Twilight (TYT, UK)  
Nuclear Hyde- Acceleration EP (Noom, DE)  
Hyno Tek- Come To Me (Kubik/Extatique Records, UK)  
Madely- Shindo (Bosca Beats, UK)  
M-Traxx- Wake Up Little Child (Mania D'Parment, DE)  
Dizzy- Cuedas (EastWestDance, UK)  
Matter- Don't You Want Some More (Higher State Rec., UK)  
DJ Edge- Promo (Edge Records, UK)  
The Seditionary- Death to Disco (Choc's Chews, UK)

### Stacey Pullen presents Kosmic Messenger (Elypsia, Belgium) 12"

I think this record was released out of demand for 'Soundscape', a track released on Eclipse back in '93 (and really the song that brought Stacy Pullen recognition). 'Soundscape' is an atmospheric excursion, with big sounds and small drums good for 6AM or listening to at home. Worth the money for that alone and it also includes two mixes of 'Get down', which are on the same plane. 8/10 <al dente>

### Mould Impression- 6 Hours (Primate, UK) 12"

Damn! Does this guy ever put out a crappy record? Doesn't seem like it... Adam Beyer releases another slamin' EP with four tough-as-nails tracks. That 'metallic rubberband' sound is back on two of the tracks, but this time Beyer tweaks and distorts the percussion like crazy, giving the overall track a gritty and harsh effect. The standout on this release has to be Lenk's 808 mix. It's a definite crowd-pleaser. 10/10 <flux>

### Choose- Nervous System (Funk D'angieterre, Denmark) 12"

Choose is one of those artists who consistently puts out quality tracks and this release is no exception. Three tracks in all. The info side starts with your basic 909 kickdrum. Progressively, hand claps and rim taps are added as the acid bassline builds and explodes into a frenzy. The other two tracks on the logo side are just as impressive (although the picture of a kid sucking his thumb and holding a butterfly in his other hand is somewhat disturbing). Simple, but fuckin' hard as hell!!! 10/10 <flux>

### Snakecharmer- Sidewinder EP (Trope, Germany) 12"

I picked this up 'cause I saw Sidewinder written on it and thought it might be new tracks from JK Flesh... no dice with that, but the eerie thing is that it sounds very similar. The first side comes out tripped as fuck and gets even more tasty. The second track is my pick from the 12" with mind-rearing high-end noises that'll spin your head around like the Exorcist- subtle, gloomy and relentless- Second side is OK, but doesn't stack up against the first two tracks- 8/10 <fish>

### Depeche Mode- Home (Mute, UK) 12"

It probably comes as no surprise to anyone that this is actually a pretty crappy record, but Depeche Mode have been bringing in interesting remix folk in the last while (Plastikman, Speedy J, Hardfloor) so I figured I'd give it a spin- 3 of the 4 mixes are horrid vocal shifts, but the Jedi Knights mix is actually really nice jungle-ish mix that strips away ALL the whining, ballad vocals and delivers a rather tasty shot to the jaw- if you've got the cash to spare on a record that only offers up one useful track... or if you're some sort of bastard that's nostalgic about the 80s then it's worth searching out- otherwise- pass. 2.5/10 <fish>

### DJ Slip- 808 To Nice (Subvoice, Jap) 12"

Three tracks coming to you from Minneapolis, via Japan. A remix of 'Healtz' is the most conventional on here (which isn't saying much, btw). Pollo Con Dope is next in line and gets substantially weirder (and more interesting), but THE track on this record is the A-side, '808 To Nice' which sounds like Disinformation's GhostShells record sequenced into a rhythm. Sharp electrical crackles and pops dominate the track, occasional drums fall in and out of the mix. Definitely one to freak people out with early in the AM. For added fun go to an Italian restaurant and order Pollo Con Dope- I got a chicken with a bag of heroin stuffed in its ass. <fish>

### Galaxy- (Clashback, US) 12"

Single-sided mayhem and NOT what I was expecting from Clashback. I'm assuming that Galaxy is Gigi Galaxy of Teknotika, but I'm probably wrong. At any rate the sound is similar. Weird, dark and minimal techno music. One track is all you get, and it's really all you need. <fish>

### Barada- Arm Your Frequency (Definitive, Can) 12"

It's a thumpin' tech-house thing. 'Fusebox' stands alone on the A-side, beggin' you to play it (and you should)- but it's 'Pilot' that deserves the attention. Don't ask me to explain it, 'cause I can't- It's just got a little more of that special something that makes my nuts bounce. The wonderful thing about Tiggers- <fish>

### Plastikman- Sickness (Plus8, Can) 12"

'Sickness' kicks in like a demented mix of 'Krickler' and then proceeds to mellow out. Straight kick ride with weird sounds in the background that pitch down and echo around and that 'Krickler' noise comes back and it sort of builds back up- It's growing on me, but I'm really not crazy about it. 'Pannik Attack' is more my thing. Straight up into that goes on a little too long and then works its way into something that would remind me of that time I took a ridiculous amount of acid and got chased around by a pack of angry locomotives on valium- if that had ever happened to me. <fish>

### Archetype- Time Dilation Effect (21/22 Corp, USA) 12"

Side A opens with a 'Cloud Burst' of chaotic percussion. Definitely fits into the 'intelligent techno' category as it rips through one of the most convoluted patterns I've ever encountered. Slides effortlessly into the sort of blissful track that makes wading through a stack of bad records seem like a small price to pay- 'Frictionless' is a hypnotic wonder of beatless fun. A misprint on the label says that the lock grooves are at the end of the flip side, but they're up next and are some of the cleanest loops I've found anywhere. The B-sides are substantially more DJ friendly and provide a pair of glowing examples that the Midwest is able to throw down beats with the best. 10/10 <fish>

### Miles Maeda

- Acacia- Les Visiteurs Du Soir (Warner Music, UK)
- Cherry Bomb- Process Ep (Music Man)
- Lino Squares- The Role Of Linoleum (King Size)
- Nail- Full of Beeston Promise (DIY)
- Jeremiah- The Alphabet Ep (Grow)
- Playin' For the City- The Universoul Ep (Straight Up)
- Elegia- Snapshots (F Communications)
- Fresh and Low- Little 1 Ep (West Side)
- Yokata- One Way (Harthouse)
- Symetrics- Life Goes On (Skyway)

### Snakecharmer- Sidewinder EP (Trope, Germany) 12"

Trope is owned by Thomas Heckman straight out of Germany. This is the 27th release off of his label. The Sidewinder EP starts off very minimal and dark, opening with a pulsating minimal beat. The second track is definitely a little bizarre (that's a good thing)- it has this nice smooth hi-hat rhythm, very minimal, with nice bass. The flip has a really cool groove to it- very minimal but dark and scary. And finally we end with what is my favorite track. This one has these distorted growls that seem to come out of nowhere- the drums rock as well. This track is a little less minimal than the rest, full of fills and distorted sounds. Overall I am very pleased with Trope, and urge you to check their stuff out. Oh and wait for the upcoming release from Massive's very own Mark Verbo. <julia>

### Portion Reform- Lino 14 (Downwards, UK) 12"

For all you people out there who love minimal techno this one is for you. Almost every release on Downwards is amazing in its own way. This record rocks. It is VERY minimal. The first track is kind of slow but has this rhythm that is really intense- the fills in this track are also great. The whole track feels like it is a half a beat behind but locks you into this jagged groove. On the flip the track basically continues, but is little more complex. At the end of the EP you are taken into a track, basically where you began... gotta love Regis. You die hard Downwards fans should definitely pick up this one. <julia>

### Oliver Ho- Chasm EP (Drumcode, Sweden) 12"

Ah, yet another record from the Swedes. This 12" offers crazy reversed distorted sounds, on top of a great drum pattern. Oliver is definitely leaving his mark behind on this record. His tracks all have strong drums, with lots of weird tweaked sounds... kind of stringy. The other side of this record gets more complex, I would call the first on the flip a banger. I like the basslines and the frequency changes in the synth parts. Great record. <julia>

### DJ Jeff Swing & D. Lazzani- Spectrum (Primate, UK) 10"

If you haven't been listening to Primate stuff lately, you should definitely start. This label has been putting out great stuff. This record is one of my favorites. It is a 10" on sea green vinyl (real cool looking). The two tracks on the first side are both harder techno with the second track having a little bit of a house groove. The flip though is where it's at! A minimal hard twinky techno track! A lot of cool synth bleeps... one of my all time favorte tracks. You should check this label out, also if you can find any old Adam Beyer records on Primate snatch them up... they are gems. <julia>

### Freon- H30 (Plastic City, US) 12"

Well... I have to give whoever made this record a plus for originality since this doesn't really sound like much else out there. Damn slow tempo house-ish percussion with abrasive and occasionally unnerving sounds atop. 'H Comme Hell Nd' takes up one side of this twelve inch- bringing flashback's of Speedy J's 'Ni Go Snix' except slightly more danceable. The flip side's 'H Comme Hewattissad' is kind of neat with it's shifty drums and analog ear-abuse. A record which is interesting- and would be loved by fans of the more experimental DJax Up Beats stuff. <brod>

### Fade II Black- Dilemma EP (Elypsia, Bel) 12"

Like the dark, garbage strewn alleyways of Detroit and Chicago combined into a maze of noise and direction at once, Jay Denham (head of Black Nation) has always seemed to follow his own plot,

even if it means borrowing geographically in each direction. Now the Kolamazoo sound is being represented globally on Elypsia (of Brussels) which means: A; better pressings, B; flashier packaging, and C; mo' money. I'm not sure it's ready. I mean, this stuff is good, but I can't see people going back wild over it. These tracks really need to be applied carefully to get complete energy out of them. Don't get me wrong though, if you're into dark brooding trax, Fade II Black will definitely be your bag. <el diablo>

### Mark Verbo- Centrifuge EP (Planet Rhythm, UK) 12"

Life is getting pretty exiting for Mark lately, though you wouldn't detect it by merely talking to the guy. P-Rhythm and Hybrid, two of the biggest and most respected techno labels in the world, have taken notice, and it seems like only a matter of time until Mark is rightfully recognized as one of the best techno producers in the nation. But enough about the process; lets get into the content. The first thing I noticed about Centrifuge is it's incredibly warm for a techno record. One thing that annoys me about techno lately is it's so sterile, but Mark's take is excellent in the sense it's undeniably human. The drums are clean and ruff, highs precise and pronounced, and everything is tied together with overpowering rhythms. Since the local record stores are wankers with droopy bollocks they probably only ordered five copies, so you'll have to order it. But you better or you will be sorry 14/10 <al dentine>

### Bionic Orange- Your Mother Wouldn't Like It! Rmxs (Fun, UK) 12"

This kick ass 12" I scored off of a new label in England called FUN or Future Underground Nation. Side A starts off like any other trancey song, a simple 4/4 beat which leads into climbing 303. This is the dope shit, not too repetitive and not too many samples. Side B is also an exceptionally solid track, sampling noises that I haven't heard before, like the sonar bleeps from Star Trek. This record is a definite must have for any DJ in need of progressive trance or acid. <drew>

### DJ Misjah- The Shake/The Crush (XTrax, Holland) 12"

Another great release for the ingenious DJ Misjah. From the same guy that gave us Access, here comes The Shake. This progressive techno track samples an old school electro sounding voice which flows through out the ever so many pauses and builds. On the other side there's the Crush. This is a very repetitive song, personally I don't like it, but if you enjoy a simple beat with minimal sequenced sound this is your track. The Shake kicks ass, give it a listen at record store near you. <drew>

### Kriss Dior- KD: Machinery (Plastic City, UK) 12"

This new release on Plastic City isn't typical at all. You'd expect something on the acid tip, but what you find here is something so incredibly different. On the first side, there's a crazy Drum Code sounding track, called 'Orange Walk District'. If you want the real goods turn the record over to the other side. 'The Machinery'- this track is hype. It starts off with quick drum cuts and then a pause. Out of nowhere comes this base tone, the kind in most jungle tracks, which adds an eerie, dark feel. And then a crazy sample in the middle where this guy talks about how we're tracked from birth to death by numbers, paranoia! This is the real deal, you must get this baby, however don't play while tripping. <drew>

### DM- Steel Grooves EP (Nu Futura, US) 12"

The premiere release from the Nu Futura label is sure to please with the A+R done by Mr. Frankie Bones. For the first release he has selected DM with his hard beats and phat progressions. Steel Groove, Don't U Want It, and Siko-Lude are all good attempts and

## mindrive

- Urban Farmers- The Whip (Pagan, US)
- The Space Invaders- Westchester Lady (Distant, US)
- Restless Soul- Psykedelik (Peaktime Mix) (Slip and Slide, UK)
- Cherry Bomb- Acetylene (Music Man, Belgium)
- Swag- Lapis Lazuli EP (Primitive, UK)
- Chiapet- Tick Tock (Yoshitoshi, US)
- ??? (maybe Derrick Carter)- We Dig, You Acid (Plastic, UK)
- Jeremiah- Alphabet EP (Grow, Germany)
- Hot Lizard- 165-Drop (Ian O'Brien Mix) (Pacific, UK)
- Milan and Harvey- Rehash (Frank's got the six) (Auto, UK)

## PLAYLISTS



capturing the sound of the Brooklyn underground and will surely fill any dance-floor. I suspect this one will do well with some of the harder DJs. Upcoming releases are also on the way. Keep an eye out for some great new talent on this label, as well as some possible cameos by Frankie Bones and his techno posse. <click>

**Unit Park- Digital Mobile Funk (Plastic City America, US) 12"**

Plastic City US, who has released production units like Awex, Freddie Fresh, and Terry Lee Brown Jr. brings us some more Unit Park with the Digital Mobile Funk EP. A previous release on this label by Unit Park was good, but the sophomore effort far exceeds the first release in quality. Especially notable tracks are Katnipper and Slamm. Both of these are no holds barred, pumping drum tracks that will groove any techno fan. The releases are of a wide variety of dance musical genres, but the quality is anything but sporadic. This stuff has been consistently good. <click>

**Umek- Levaine (Absence, Ger) 12"**

Umek has been releasing some great tracks as of late. His double vinyl release on the Communiqué label and his previous releases on the Absence label have all been brilliant. This five track EP is even better. This guy takes some time to get used to- his music is hard, dark, and noisy. But after awhile you will realize Umek is actually quite groovy. His tracks sound best in the 120-125 BPM range. If you don't know him, give a listen and you will surely be a convert. <click>

**Bryan Zentz Mtrakiz Collection EP (Bush, UK)**

A little bit harder stylée represented by Mr. Scan 5 aka VA's finest. "Interior Design", is a bit trancey, with a prominent thunder sample. While the other two tracks are fine examples of minimal, angular techno/house, that definitely ups the ante on the dancefloor. On its own this record stands as a pretty good example of what's right and good with underground dance music. Take in the fact it's being produced in the most backwards-ass goaerhead locale of Norfolk, VA, and you've got a real fuckin' gem. <click>

**Immortality EP (Testube, US)**

Not really too sure who's got their finger in this solid 4/4 pie, but this is still some nice full throttle minimal European techno. Each song features some sort of breakdown, so I guess that means there are some trance elements present. Ahhh shit, there's a nice twinky Mr. Coffee sample on the first track ("What to Bring"). Fuck, why can't you listen to music with words?! <click>

**Partikus Spectrum (Primate, UK) 10"**

This limited edition two track 10" is a new series released by the gurus at Primate. Although this release is not the best thing I have heard from Primate, it is definitely decent. Previous releases including RND Technologies, Macro Carola, and Adam Beyer were all much better. I have also heard through the grapevine that the next couple of releases on Primate are all good. Not confirmed, but definitely a rumor. Natural Music's Jon Williams is set to do his business on an upcoming release. Needless to say some serious techno will undoubtedly be coming your way soon. <click>

**K Hand- On A Mission EP (IK7, US)**

Kali flips it a bit more straightforward dancefloor acid-house, as opposed to the past Larry Levan funk shit (not a dis) that Acacia has been hittin' us with recently. "Gotta Make You Move" utilizes said phrase with a breakdown, and a few acid shots. It's nice, but not spectacular. "I Can See" on the flip, however comes mad correct with a nice build, and a few well placed keyboard stabs. Who says bitches ain't shit but hoers

and tricks? K-Hand's got all you punks hangin' from her jewels on this feature, and "I Can See" is worth the price of admission alone. <click>

**Prototype 909- The Kids Don't Care +2 (Schmer, US)**

The teacherous three of techno are back, hittin' you from every angle with that uncut intelligencia funk. "Kids" is a barnstormer of post-Detroit hard-hitting techno that is very reminiscent of Prototype's live PA's (or at least the ones I've caught). The other side features some tweaked out weirdness in the form of "Bobby Sox," and my favorite, the minimal house funk of "Tech Nine." The new dawn is rising. <click>

**Tronic Men EP (Subspace, UK)**

Laidback Luke- with a definite harder slant, serves up some steaming, bangin euro-hardhouse. Each track has a little somethin' "somethin'" that makes it unique, and it's reflected in the title. For instance "Vaxtronix" has a vocal sample, "Synthronix" features some extra keyboard stabs, etc. If you can't get with this shitronix, than you must listen to some lametronix, funkytronix breaktronix. And your momtronix sucks cocks in helltronix. <click>

**HOUSE**

**Terry Lee Brown Jr.- Here We Go/ Impact State (Plastic City, UK) 12"**

This is another very different style Plastic City record- instead of being some form of acid it's a little more housier. The first track "Here We Go," is a morning house track complete with a sample of one large bong tube being pulled- what else would fit? The second track is more progressive with a couple builds and breaks. As the great Brad Synergy once said "...one for the dance floor but probably not for the home." <click>

**Inner City- Ahnoghay (Music Man, Belgium) 12"**

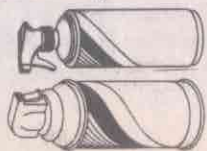
Beautiful remixes done by Dave Clarke and Carl Craig. Clarke increases the BPMs a bit and adds his trademark backwards "whoosh" samples, reworking it into an awesome techno stomper. Craig takes it back down to about 126 BPM's and transforms it into a deep, groovy track that will both energize and entrance you at the same time. Also thrown in for good measure is the original Reese mix, which has a more downtempo, atmospheric feel, and another remix of "Do Ya" (also remixed by Craig). An all around impressive release. 9/10 <click>

**Double 99- Ripgroove (Logic, US) 12"**

It figures. I don't get shit worth playing unless I stick my neck out for it as for as promos, and Logic has to go and re-release a tune I really like. I'm not going to say anything more besides if you like speed garage you'll like this piece. Believe me if you want. <Al Duce>

**Death In Vegas- Twist and Crawl (Concrete, UK) 12"**

Two songs- two mixes of each. The original mix of "Twist and Crawl" is a ragga electro dub jam which didn't do all that much for me- the dub mix does much better by losing the vocals and sticking to the instrumental head music formula which Death In Vegas does a better job of anyway. Flip for two versions of "Opium Shuffle," one mixed by the man of the moment, Jon Carter, and another by Fearless and company- an okay breaky cut which will probably rock all the heavenly social kids and west coast folks in a major way. Okay record- although their previous singles have been a tad more interesting. <click>



**CZR- On that Vibe (IHS, US) 12"**  
**Fast Eddie- Bang that Thung (International House Records, US) 12"**

Both of these should be available as you read this, so I suggest you hurry. Both are absolute genius. CZR. Yeah, you know. Side A- a disco-type thing kinda similar to the cut y'all know on the "Another Level" EP, but a little more flowin' and with less chunkiness. Side B carries it out in the old style with that preacher man sample that appeared on Jack the Ripper, Cloud 9 (the old Moving Shadow record), and that Rampant record, but uses a new piece of it I haven't heard yet. The Fast Eddie record is also quite good, but it's strongest quality is its humor. Straight up ghetto with a line about a bag for all those potheads out there. For dat ass! 10/10 <al duce>

**DJs Luv Dubs 2 (Submarine, US) 12"**

Four mixes targeted at the DJ by Popular records' subsidiary Submarine. There is but one useful cut on this collection- Bohannon's "Stamp" remixed by Emotive's Anarak Trax. This is deep and soulful New York dubby garage with some bumpin' percussion and synth licks. The rest of this is commercial shit to be absolutely blunt. The Anarak remix saves the record as being something you might want to look for- the rest could have been left out as far as I'm concerned. <click>

**Trinity Sight/Paul & Doran (Fragrant, US) 12"**

Solid debut for this new Californian label- one side produced by Doran and Paul Grogan from Rampant Records and the other side from Shawn Poiker and J Scott G (best known for his production with Dan Eflex

on Time Unlimited). Doran and Paul put together a very pleasant trance house piece- distinctly non-Rampant with it's locking of anything breakbeat. J Scott G's "Manhattan Project" on the flip side is well produced but failed to catch my interest- good sounds but nothing impressive in the orchestration. <click>

**E-N featuring Ceevox- That Sound (White Label) 12"**

I'm very curious if this is the same outfit which dropped the infamous "Horn Ride" some time ago when tribal was a functioning label- my first inclination is that it is. Four mixes which vary in style and quality- the first being a big hands in-the-air-do-I-have-to-hear-another-fucking-snare-roll mix- the following being a San Francisco acid breaks cut which does OK. The flip side starts off with what is obviously intended as the "club mix" and rounds out with the most interesting mix- a tribal acid house cut which floats into some nice strings at the end. Good for the last mix- the rest is a toss-off for the most part. <click>

**De Donatis III- The Sound (TEC, UK) 12"**

Yet another in a series of crap cheesy records we receive at Massive each issue. This one comes from the United Kingdom's Truelove Label Collective- a four tracker based around "the sound of the underground" sample repeating itself into oblivion. The thing is- this is the sound of euro handbag trash which might have been the sound of the underground years ago but is now simply the sound of Jeremy Healy and friends. The only mix which comes remotely close is this mediocre acid/fz-1/909 thing which loses it to "le fromage" about mid way. Into the garbage chute, fly boy. <click>

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**Shaboom-Bessie (Paper Recordings, UK) 12"**

From my personal favorite label of the moment comes yet another kicker of a northern English style tech house jam from the cats known as Shaboom. 'Bessie' is an undeniable ass mover with deep synth flavor and the funky drummer drummin' while 'Green & Klear' reminds me of a DJ Sneak cut mixed with something from Plink Plonk Records. The flip side's 'Kurb Dog Mix' is the absolute kicker of a jam- the percussion funky, the bass line is penetrating, and the organ lead which rides on until morning. Get this one! <brad>

**Pocket Knife EP (Think, US) 12"**

Hmmm- I can't quite make up my mind about this one- some parts are nice, like syncopated percussion and such, but anything with a hinge of acid breaks in it these days burns holes in my ears.. wait, already got em. I'd like these if the tracks didn't have three minute over dramatic build ups and such. If you like shit like Hardkiss with a bit more something, check it. <dan>

**Little Wing- Light Hearted (Hardkiss, US) 2x12"**

Hmmm- this record sucks- the only redeeming factor is the C side because there's a wah-wah guitar in it. Word. Hardkiss/10 <dan>

**Rebirth- To The Head (Rebirth, US) 12"**

Michael Knapp and Jason Blakemore release 'To the Head' after an 18 month vocation from their production unit known as Rebirth. To the Head is a great double pack with a couple of stamming acid house tracks. 'Bassline Trail' is indeed one, 'To the Head' the acid house mix is also one. To most people these tracks will be brand new. For those

of us on the left coast, one might recognize these dancefloor pleasers from Jason himself or a couple other well known Los Angeles DJs. I know my copy will undoubtedly become burned. <rick>

**Delirium- Euphoria (Netzwerk, US) 12"**

Rabbit in the Moon stop on by to remix another pseudo-indie electronic outfit for some decent results. For those who don't know- Delirium is the latest project of Rhys Fulber and Bill Leeb of Frontline Assembly and Intermix fame. The Florida sensation fucks the original up a bit- the drums sounding much like the seminal African Dream record of years back with some funky guitar licks and a vocal breakdown to bliss out to. Flip for a dub mix which isn't too great and the original. Good record. <brad>

**Northbeach (Motion Records, UK) 12"**

Absolutely blinding two tracker which transcends modern genre labels entirely- produced by Diesel, Harvey, and Jarvis. Live percussion, guitar leads which sound like they were played in a cave by Steve Vai after some good weed, and a sub bassline like it was nicked from a jungle record and slowed down to house tempo. This record ranks up there in the school of boundary pushing head music of the finest quality. Rumor has it that this one is hard to get one's hands on- so find it while you can and enrich your record box a bit. <brad>

**Fuze Action- Plans and Designs (Nuphonic, UK) 2x12"**

The long awaited long player from the folks who brought us the seminal 'In the Trees' about a year ago. This is neck and neck with Nu Yorician Soul for album of the year thus far- an absolutely fantastic collection and perhaps an even better concept. These aren't tracks- these are full-on songs with full

on instrumentation- disco cuts which concern themselves more with creating something new than sampling a forgotten record from 1975. Probably the best part about this album is the fact that it works well on the dancefloor and is equally listenable at home- something you could jack to on a Sunday morning or sip wine to with your friends. If you missed the earlier singles, 'In the Trees' and 'Turn the Point' are here for you- not to mention the amazing 'Plans and Designs' and 'Original Disco Motion.' I can't recommend this enough- a perfect ten. <brad>

**Crest - PSR-1004 (Pure Space, Canada) 12"**

Four tracks of the sort of house music that works wonders at SAM. No wailing divas here. Pure Space hits home again with a gem of a record that should raise more than a few eyebrows. No track titles, just a weird little picture of Siamese twins or something. First mix on the A-side opens with a sort of tribal/bongo thing that doesn't grab me too hard- it's nice, but not quite what I'm looking for- ditto for the second mix, which is a little too discoey for my tastes. There must be some sort of Goldilocks action going on somewhere though, because both tracks on the B-side are just right. First one has some really nice treble work, while the second mix adds some more bassline and just a hint of guitar that sounds like the artist formerly known as- Snag it if you can find it, because it looks like there's more demand than supply on this one- and when it's gone, it may be gone. 9/10 <fist>

**JUNGLE**

DJ Abstract- Phunkateck (Green Label, US) 12"  
The first release on this new LA label proves to be a step in the right direction for stateside jungle. The

A side, 'Invisible Lines', is a nice dark tek-stepper that moves into a chunk of hard drums after the break. Pretty good production, but it's still sounding like the US is following the UK a bit too much, and the bass that drops leaves a bit to be desired. 'Alien Beatdown' takes the flip with a stripped down tek number that is reminiscent of some Photek with minimal beat structures, creeping synths and fat ass bass. Definitely worth the domestic price and it'll definitely be worth checking out anything new from Abstract. 8/10 <dan>

**Dread Double Pack EP (Dread, UK) 2x12"**

This is a double record set from their soon to be released LP. It contains three new tracks and a remix from Ray Keiths. All three tracks are filled with dark grinding bass, high hats, and plenty-a-breakdowns. Soulful breakdowns can be found on 3 of these tracks with nice use of new age pianos and soft guitars. If harder dancefloor is your poison, the track 'Chopper VIP' is pure arsenic- rough samples, choppy (well done) crossover, and a long intro with a lot of changes from within. Grade: B <tom.w>

**Eminent Force/Snuggles & Slack (Stepwise, US) 12"**

The 1st track has all the sounds that one would expect from 3D and Ten. Great intro- smooth production, R&B flavor, mix friendly. Followed by deep bass that carries this track right to the end. Flipside is a well done dark trip. The breakdown is all bass!! Deep and Dark to get out those hard to reach stairs. Grade: A- <tom.w>

**Dynamite Man & The Detonator- Blowing up the spot (IZM, UK) 12"**

This three 2 track record has a little "something-

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something" for everyone. If you liked "intelligent" the first track is, perfect. Well done with a nice smooth voice sample, nice "old" bass, and a "flow" to it. "Flipmode" is "dancefloor" great "Nu-skoool" bass with a "of skool" breakdown. Very "high-energy" from "top to bottom"... PLUS a free 7" with that "old skool funk". A live instrument 70's track includes a smooth "R&B MC" Grade: A <tom.w>

**Uncle 22 - Wu-Tang Sword (East Side, UK) 12"**

This is a nicely produced record with good crossover on both tracks. The 1st track is more aggressive with an echoing acid line. The #2 track is a lot more repetitive but has a real nifty bass line, this track is more on the dark side. Grade: C+ <tom.w>

**Espiritu- Baby I Wanna Live (Heavenly, UK) 12"**

A fairly commercial jungle driven tune with a foxy girly singing on top is what one can expect from the original mix. However, the remixes take this track in a very desirable direction-Jon Carter and his Monkey Mafia moniker transform this into a vocal-less snare-fuck of a hardsteppin' tune. Richard Fearless of Death In Vegas freaks it (and doesn't use a breakbeat) into a screwy grungy house jam. The top remix, however, goes to DJ Pulse for his overtly pleasant and peaceful LJJ Bukem style workover. Definitely worth checking out. <brad>

**FOR THE MASSES**

**Gus Gus- Believe (4AD, US) 12"**

From the label which brought us everything from Cocteau Twins and The Pixies during the 80s comes

this interesting twelve inch of remixes of the latest Icelandic sensation, Gus Gus. Omid Naurizadeh drops a very beautiful and moody slow breaky mix and LFO's Mark Bell kicks some serious ass with a house tempo tweaky synth flange freak funk mix. The Biggo and Pagus mix left a bit to be desired-the Pagus mix starting off with a good idea and then doing nothing with it; the Biggo mix suffering from the same lack of direction problem. Get this for Omid's and LFO's mix- they won't disappoint. <brad>

**Lionrock- Wet Roads Glisten (Deconstruction, UK) 12"**

Justin Robertson's project of critical acclaim is back with a track that sounds like the bastard child of Primal Scream and Massive Attack. The radio edit is everything one would expect- short and sweet enough to keep the short attention span of modern music listeners. The 'Wet Roads rmx' strays quite a bit from the original- dropping the hip hop beat for a distorted 909 and replacing the vocals with lovely analog sounds. Flip for 'Zip Gun Rumble' which is essentially spy movie music and the original version of the title track. Decent. <brad>

**BREAKBEAT HOUSE**

**DJ Dante- Barefoot Boogie Volume 1 (In House Records, US) 12"**

The San Francisco funk train has arrived with the long awaited debut single by one of the nations most sought after DJs. Dante's 'Barefoot Boogie' hits you off with a bit of summer funk. Featuring live percussion, electric guitar, string builds, and a burning keyboard solo, this disco house delight will slide you into one juicy groove that will get your feet movin'. <bkar>

**Live Better Electrically- Funky Future (Shewey Trax, US) 12"**

I have to say that this label has come a long way since it's humble beginnings. I actually liked this one a lot- two tracks of west coast techno funk. The Dirty White Boy/Omicron mix of the title track is probably the most exciting- electronic yet full of soul with fantastic drum programming. The original is decent but doesn't really have as much progression as the other mix- just a lot of percussion. Very good. <brad>

**Simply Jeff- My Planet/ Godzilla Funk (City of Angels, US)**

City of Angels has been putting out some nice stuff lately but this new cut from Simply Jeff is probably their best one out. 'My Planet' has funkiness to it that will make you want to get off that couch and dance, but 'Godzilla Funk' is the track that will make the floor shake. Both tracks are West Coast style breakbeats with lots of build ups and breakdowns. This is definitely a record that all break beat/ house DJs should have. 8.5/10 <chase>

**Rockers Hi-Fi- Mish Mash (Different Drummer, ???) 12"**

A very fun record. Three pieces, more than ten cuts, and almost every speed range inherit the Mish Mash EP. This is like a DJ Food release in terms of versatility, only the rockers weren't looking to make a breaks and beats record. These are all complete songs, some dubby and vocalized (incredible voice on that bird to boof), others jazzed out on the DL, and a few that are of an idiosyncratic yet ingenious house nature. It takes a few listens but eventually it hits you. Generally that's the scenario when I've found something I'll listen to for years. 10/10 <al dente>

**Hard Hop Heathen Meets Man Parrish- Hard Hop Ree Bop (Tricked Out, US) 12"**

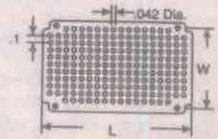
This cut contains tracks written and produced from the one and only Omar. Hard and heavy breaks with lots of build ups and break downs, it also has the sample "yes, yes ya'll" all over the place. Trip hoppers will definitely get off their butts and shake their asses to this one with all of the spacey sounds combined with the hard beats. 8.5/10 <chase>

**Cotton Club- Nu Jack (Adrenaline Records, US) 12"**

Classic breakbeat track rereleased on Fantastic Records. Unless you're a new jack yourself you would most definitely recognize it. The tweaked out mix and Junior Camps remixes are groovy but the original is still where it's at. Pick this one up. 8/10 <chase>

**Kurtis Mantronik- Music For The Dusted EP (Oxygen Music, US) 12"**

The godfather of electro-breaks is back, presumably ditchin' Groove Theory for a little bit so he can collect some scilla, off of this 'Electronica' boom. Personally, I feel he should have kept his nose clean, because aside from the included old-school classic 'King of The Beats' (not available on the commercial release) most of this sounds a bit forced. Hell, maybe he hooked it up again with Just-Ice we'd have something. Otherwise this is some of that some-old, some-old slobbering acid-breaks meets trip-hop shit that bores me to tears. <jes>



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Faust Tron Tommy Sunshine Gaga Benma  
 Monochrome doormouse Johnsin Synergy Wilhelm

**DJ FAUST** Space Kadets Collective, HOtLanta. This ITF battle DJ has taken his hiphop roots and skills and applied them to techno and house for an impressive scratch-a-delic fusion that will leave you with your mouth agape. Faust just finished his studio work for Prof. Griff and his release on Bomb. **WILHELM K.** Columns of Knowledge, Indianapolis. Making his mark on the Hoosier state by bringing in legendary line-ups to his legendary parties, Wilhelm is also rising fast as a legendary DJ. Funky Disco House in the AM from this NY to MW transplant. **TOMMY SUNSHINE** Satellite Records/Xylophone Jones, HOtLanta. The prodigal son returns to rock the midwest once again. The very presence of His Sunnyness will make a party, but add his Led Zeppelin Techno Funk to the equation, and the place is bound to explode!! The ORIGINAL superstar. **GAGA** Columbus, OH. Consisting of SEVEN performers, Gaga is the live tribal industrial noise extravaganza you've been waiting for. This isn't performance art- it's a technological mass destruction but to a burly beat. Their weapons: Fire, Power tools, Tribal Rhythms, Cold Electronics, and Warm Popcorn. **DJ TRON** Blood N' Guts, Brutal Chud, Chicago. Known and respected worldwide for his numerous hardcore releases and blistering gabba sets, Tron will pummel us with the original sounds that lead us to where we are now: **HARD FUCKING ACID**. The sound that put Milwaukee on the map is back- a full set

of that that will never grow old. **DOORMOUSE** Digital Hut, Massive Passa Milwaukee USA. One of the midwest's best and most versatile DJ's will leave his records at home on this night. Instead, Dan will assault us with a LIVE P.A. of his ultrabreakgobber riot sounds. **JOHNSIN** Massive Passa San Francisco. The Jungle Massive drops back to his home town to spin some techy drum n' bizzatch on Middle America's shores. **THE BENMAN** Better Days, Louisville, KY. Taking his Southside Chicago roots with him to warmer climes, Ben Jones has made a cult status of himself. This church choir singer/state owner/musician/DJ will have you shaking your ass in no time to the bootiest of hoary trax, with his 'Live and Uncensored' vocals over the mix. Guaranteed to soften up even the hardest punters to House music. **SYNERGY** Matisse, Massive Passa Milwaukee. One of the original founders of Massive Magazine is here to show you the meaning of staying power with a funk induced sunrise set that will send you home happy. **MONOCHROME** ele\_mental, 21/22 Corp, Columbus OH. The ele\_mentals have always had our respect for their dedication to the music and their ability to showcase the varied extremes of the music we all love. Expect the same from Charles on this night. **VISUAL INSTALLATIONS** by: **RAMOS**. Old 80's video games will be supplied to pique your nostalgic needs. **PONG** anyone?? Also, watch for the infamous **HANGING DROIDS**.....

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"You'll see what I mean, when it begins to appear like everybody in the world is soon going to be thinking the same way and the Zen Lunatics have long joined dust, laughter on their dust lips." -Jack Kerouac, 'Dharma Bums'

## HIPHOP

**Ant Banks feat. Too Short and Ice Cube - Big Thangs (Priority, US)**  
**D-Shot feat. Too Short and Spice-1 True Worldwide Playaz (Jive/Sic Widdit, US)**

Short Dawg is definitely willin' up in this epic. I guess this "retirement" shit is all relative, since the Atlanta via Oakland freaky-tales spinnin pimp is gettin' up in everybody's business. Big Thangs is definitely the choice cut of this group, obviously cuz it's for his patna's forthcoming project. It's definitely some shit to ride to, but I think I speak for everybody when I say Cube tryin to flex like a mack has always left a lot to be desired, and this track is no exception. Shit, any Ice Cube appearance in the last three years is usually pretty lame, unless you count his appearance in The Bitch in You. TWP on the other hand is some pretty typical NorCal/Click type shit, which I've never gotten with, and despite Short's appearance, this is no exception. <jes>

**The Beatnuts feat. Big Punisher and Cuban Link - Off the Books (Violator/Relativity, US)**

I caught this track on The Stretch Armstrong show, when I was up in NY, and I bugged. This might be the highest flavor the 'nuts have hooked up in a few years, and it is definitely on some summertime shit like the last joint "Give Me the Ass." The turn-ling bassline and "You Better Watch Yourself" sample is definitely on point, and even Big Punisher (from Fat Joe's camp) is listenable. Barriques represent lovely, word is bond. <jes>

**B-One - Verbal Affairs/Empire Staters (Rawkus, US)**

First up, ignore the "feat. Extra P" nonsense on the label. The Large Profess is in n' out like a premature ejaculation: no rhyme, no cuts, just a little big-up to B, who was probably off throwin' up in the corner after a few rounds with the Henny Demon. Otherwise Verbal Affairs is hella tight featuring some up-in-ya-face Queensbridge lyrical slaughter, backed up by a track that acts like trackmasterz never existed (and that's a GOOD thing). The flip is more of the same, though none of it is really groundbreaking-it still manages to avoid the ever-present Gambinoisms that make most of what's comin out of the Rotten Apple, indie or otherwise, a big snore. <jes>

**Cage - Radiohead/Agent Orange (Fondle 'Em, US)**

Before you dismiss this as a throwback to "Horrorcore" or some other bullshit fad, please peep the abstract flow that Cage is on, and try to front like this ain't the joint. Agent Orange is especially tight with it's "Clockwork Orange" theme and the hook cut up by Crooklyn Clan's DJ Riz (the "People say his mind was infected by devils" from Liquid Swords). Both tracks are produced by Necro, which would seem to indicate a Nonphixan/MC Serch connection somewhere, but one way or another Cage is definitely droppin' the ill-ass shit for the 9 double3.5. <jes>

**M-Slash - Good Times/Feel It (Wildfire, US)**

Good Times is do shit, no doubt. Equal parts Crooklyn Dodgers and Soopa Man Lova, this Beantown native is on a mission to hit off everyone's fave ghetto princess,

Thelma Evans, but not without some considerable resistance from Michael, and a TNT wielding JJ. The Primo-style hook is nice, and even Alderman Davis' fat ass gets a cameo so you know Slash done his homework. "Feel It" is on some "u can't fuck with my block" hardcore stylee that accentuates his vocal similarities to Reggie Noble, without coming off corny. But the A-side is what you will buy this for, and believe me that will be money well spent. <jes>

**Mos Def - Universal Magnetic/If You Can Hah (Rawkus, US)**

After appearances with De La and the ill God Mike Zoot, Mos Def sets out on his own with the jam of the summer. "Universal Magnetic" starts off on some old-school black party shit and then sets it off with Shawn J. Period blessin us with some nice uptempo shit that sounds like it could be from 86 (you know, that was RZA's favorite shit), but the rhymes MD is droppin is straight to infinity. HipHop for hip-hop's sake, and not for the Benjamin's. The B-Side is straight skills as well, so you know it's on. <jes>

**Whoridas - Talkin Bout Bank/Taxin (Southpaw/Red Ant, US)**

The Hobo Junction's resident boss-ballers return with a scorcher. Whereas "Whoridin" was strictly for the players (even with the inclusion of do souce namod Saafir), "Taxin" is on some straight up EPMD intelligent dons type flow. And the beats??? Shit, I haven't heard a west coast crew come with riddims this hard in the longest. If this is the shit we get when the Hobo drops their all-star comp, than count me in. Time for action, indeed. <jes>

## LOCAL GOODIES

Hey you, you scumbag excuse for a local DJ/producer, send us your tape/CD/vinyl of original music and provided we don't get too snoggered on goat piss and White Rain Extra Hold, we'll type some general insults about you and your tunes...

**Darren Ebert - cassette**

My old pal Darren gave me a copy of his newest work. I swear to god, if this guy doesn't get noticed soon, something is wrong. An amazing trance track that covers almost 15 minutes and takes the listener through several different levels. Opening with a moody female vocal and moving into a tech-house slightly trancey track, the intense rhythm programming displayed here is what makes me wonder why more music isn't this complex. Get a copy by calling 414.305.0353. Darren also does astounding live PA's, boookim fer yer show, ey? <dan>

**Laura Grabb - Decipher (666, US)**

sss 007 12" I'm not sure what sort of tortures her gear has been put through but I'm guessing that it's gotta be illegal-creaming machinery... unnatural noises... pure, malicious intent... no track titles, make up your own... or just cower in fear. Your choice. <fishhead>

**Laura Grabb - Decipher (666, US)**

Another good release from 666 with ample power and distortion in four tracks of industrial hardcore. I like my industrial a bit harder and mechan-

but the first track here is pure mayhem and definitely makes the EP. Consume or die. <Dan>

**The Fix - Natural Born Sucker (DBN, US) DBN 054 12"**

First track is slow, minimalish acid with some of the ODDDEST sounds I've ever come across... some sort of drone that pitch shifts up and down and then these weird sort of farting/ripping noises that bury everything else... the next three tracks get progressively faster, darker and busier. <fishhead>

**Beverly Hills 808303 - No Boobs, No Sales (DBN, US) DBN 053 12"**

Anyone who looked at the photo on Somatic Responses' 'subspace distorters' release and said 'move those hands!' has gotta be happy with this one... the A-side is two tracks of grungy electro in the style of their 2nd DBN release, and the B-side is an extended mix of South Pacific from their first... <fishhead>

**3D + Snuggles - The Rock (Ghetto Safari, US) gs 001 12"**

The inaugural drum n' bass release from the Drop Bass Network. The Rock takes up an entire side and is well worth it... synth stabs kick on the second beat which makes for a tricky mix, but the track kicks ass so play it, damn it... second side brings us "Defender" with a wall of bass that simply kicks ass and "Phalanx", a noisy number wedged inside a floaty intro and outro. <fishhead>

# the voice of reason

essays from house music's front line by brad massive

Welcome to the newest regular feature to disgrace the pages of this publication - an article which has many moons and even more beers under it's belt. I've thrown the idea around of a no holds barred musical editorial to discuss current happenings in house music since we started this mag in 1993... this is the result - designed to tell it like it is; highlighting the sublime and groundbreaking while illuminating musical tosh.

## To Begin...

House music's points of interest as of late - the Glasgow Underground label run by Kevin McKay and Andy Carrick of Muzique Tropique has been dropping a series of absolutely amazing twelve inches over the past six months. Must haves include the two 4am twelve inches (complete with remixes from Omid 16B, Two Lone Swordsman, Swag, etc.) and all of the Studio Blue projects. Their unique blend of deep house, disco, and Northern tech house is only rivaled by Manchester's Paper Recordings - a label who's been very active this summer; responsible for the deep, slow, and solo-laden Dirty Jesus "Don't Fuck With My Shit" and the stompin' Crazy Penis record. Word has it that a new Salt City Orchestra record is just around the corner as well as the follow-up to last year's Paper Music moniker - keep your eyes and ears peeled.

London's seminal Nuphonic label has been laying low as of late - pushing the amazing Faze Action album for all it's worth. However, inside sources sight forthcoming vocal cuts from Roy Davis and a full Black Jazz Chronicles album (Ashley Beedle) as upcoming pieces.

1997 has seen crappy disco rip-off filter tosh cease to be a legitimate force in credible

house music. Word to producers: no one cares that you can sample Candido AGAIN and put Todd Terry's drums atop - please make it stop and get back to creative use of disco elements. Having said that, several cuts have made strides using retro styling, live musicians, and innovative production techniques. Top material includes the always impressive Idjut Boys in their various forms, Germany's Leo Young, Disorient Records, and Harvey/Black Cock Records.

On the downtempo/jazz-n-boss end of the spectrum, we lift our proverbial hat to the busy busy Amon Tobin (featured elsewhere in this issue) for his two albums this summer - Ninja Tune's "Bricolage" and Shadow's "Adventures In Foam." If you want music which pisses an everything that claims to push the envelope, check out these two for a taste of what true experimentation means. Coldcut also hit with the eagerly anticipated "Let Us Play" full length. There were several portions on the album which amazed me and others which left me saying "what the hell were they thinking?" Points of genius and points of-um, well-you know. May the musical press now let their mouths drop. Similarly, for every good record that has dropped in this genre this year, there have been five shite ones. Be careful, it's a jungle (no pun intended) out there.

Other points of interest include Coco Steel and Lovebomb's new one for Other Records, the Ballistic Brothers' "Rude System," and Asphodel's shining stars, We. A lot of undue hype has surrounded the crap Headrillaz album - a clear example of what a little promotional dollars can do for a group with little to no musical input.

On the live circuit, the grand award goes to nu-soul sensation Maxwell. I have to

say that his Urban Hang Suite album and respective tour impressed me more than any live show I've seen in years. Even the MTV Unplugged disc is worth checking out - perfect music to chill and woo women to. Absolutely smooth and undeniably essential.

On to techno. Ken Ishii has a new one which sort of floats on by without much happening. However, an exciting remix EP featuring Dave Angel, Mark Broom, and Luke Slater kicks the original out of pretention into serious dancefloor material.

Adam Beyer, Cari Lekebusch, and the rest of the damn Swedes keep putting out worthy records. Rumor after rumor keep flying about regarding a certain defunct Detroit techno label gearing up to make a comeback with a vengeance - stay tuned here for news as it generates. Massive member Mark Verbo's "Centrifuge" EP for England's Planet Rhythm is the best thing that label has done for months... amazing that Wisconsin has finally produced a credible techno producer. Good Job Markie! Luke Slater's new full length for Navamute isn't bad at all - however, Darren Price's "Under The Flight Path" clocks in a few notches higher.

Last minute material to delve into Pagan Records UK and their constant stream of solid twelve inches from House of 909, Housey Doingz and more... Guidance Records of Chicago - Glenn Underground and Callisto's new ones keep the momentum of one of the store's best...

Thanks for listening - your comments, complaints, and discussion are encouraged. See you next issue!



**U-Ziq- Lunatic Harness (Astralwerks/Caroline)**

Third major release under the guise of U-ziq by Spaniard Mike Paradinas is probably his most approachable in an easy-listening sense, and perhaps a commercial, but none the less successful in its achievement of putting together a well-thought out LP. U-ziq picks up the structured breaks and melodic underpinnings that perhaps his peers like Aphex may have left in the shitter on holiday. Paradinas is goofy enough to use almost R+B sounding melodies with tight and hard breaks, that if separate would be their own style but thanks to his timing and foresight, put it all together in the end. Not as trying on the mind as his last full length, in Pine Effect, or for that matter confronting, this album is more interested in melodic structure and trippy fast breaks than the more experimental angle of the latter. However not every track on this album is sit-down style music. 'Blainville' is some soft electronic funk, 'Secret Stair Parts 1+2' are string influenced breakers, with a melodies as unsettling as elevator music, which for me is U-ziq's appeal. 'My Little Beautiful' is probably the most classic collaboration of fast rhythms and uplifting tones on the album. 'Lunatic Harness' is beat-box done Paradinas style, dissolving itself throughout the course of the song and 'Approaching Menace' is probably the darkest and straightest jungle track I've heard done by him, very cool. Probably one of the best releases on Astralwerks to date. <johnny>

**Darren Price- Under the Flight Path (NovaMute)**

Emotional and well structured English techno and jungle from Underworld's tour DJ and consequent remixer, Darren Price's debut album for Nova Mute comes off right-dragging influences from electro and jungle, along with the smooth melodies of Detroit techno. If you ever heard his Junior Boys Own single under the moniker of Centuros, then you know what I'm talking about. 'Under the Flight Path' also gathers influence from Heathrow Airport, of all places, due to the strategic locale of Mr. Prices' studios, outside of London. And like an airport, the range of emotion ranges from moving fast to waiting for time to pass. Tracks like 'Phizz' and 'Air Space' are groovy acid 4/4 knockoffs, 'Long Haul 747' is a mesmerizing jungle track with laid back jazz guitars and brood synth notes and

'Things Change' is an original piece of breakbeat that is more interested in the competing and changing moods of the bassline and the synths. Impressive and varied first effort by Darren Price. <johnny>

**ECBOR- All of Us Can Be Rich (Digital Hardcore/Grand Royal, US)**

After hearing the last ECBOR EP, as well as the 'Cocaine Ducks' single, I was expecting more Amiga-produced punk rock hardcore, which was delivered, but I was surprised as well as impressed by a side of ECBOR that's new to me. It seems that ECBOR also has, for lack of a better word, trip-hop, except like Portishead and Throbbing Gristle mixed. 'Plastic Creatures' is like beatnik-punk-rock with a steady breakbeat in the background-Same with 'You'll Never Find', both with Gina rambling punk-ethos about how stupid humanity is and the like. 'Victim' is a dark, but fast ambient track with bass drops and looped breaks and electronic noises going off. Even the title track is a stomping, noisy 909 induced breaker. However, ECBOR still punks the fuck up with tracks like 'I Don't Want To Be A Part of This', a demonic hardcore guitar melee of riotbreaks and shit. 'Think About' is a rather simpler guitar and sample fest, but none-the-less moving. Not one of these songs sound the same, which shows the range that the realm of hardcore can reveal. A verification to some that some people in this shit can make it sound good and have incredible range. Real yummy shit. <johnny>

**MTV's AMP (Astralwerks, US)**

The omnipotent MTV corporately sponsors the next generation of music via the AMP compilation in the biggest "who's who" lineup of supostars you will ever see in the '97. Obviously a promo of sorts for the Uberchannels' new Headdbangers Ball for the technokids, they waste no time in showing off the almost clichéd big-name talent list. Although MTV is getting better in these compilations (The Grind Workout CD and the Beavis and Butthead Experience withstanding), throwing some no-nomers in that they might have on the show or remixes would be better than the over-the-top lineup. And like a rich cheesecake, it's overflowing with a top sweet taste of talent. Chemical Bros., Fluke, Underworld, FSOL, Photek, Aphex Twin, Orbital, Goldie, Prodigy, Josh Wink, Crystal Method are all on here with their most popular tracks. But gotta be impressed with the Atari Teenage Riot track 'Sick to Death' at the end. Shows that at least MTV shows a little reverence for taking on such a picky genre as electronica music, but we can only hope they will hype it up like they did Poison or Warrant, then shit it out and despise it. By the way, MTV, I've got the next biggest thing for ya. <johnny>

**Meat Beat Manifesto- Original Fire (Nothing, US)**

Starting with the old Revco sample "It's in my brain now!" in a bassline heavy and trippy version of 'Helter Skelter' to the last beat of the three 'Radio Babylon' remixes, this album rocks and works in a greatest hits album format as well as remix album. Every one of Jack Danger's albums is represented here, with remixes of 'I've Got the Fear,' and also 'I am Electro' which is a remix of 'Original Control' off of Satyicon. 'Asbestos Lead Asbestos' from the newest release of Subliminal Sandwich is on here as well and to round it off you've got an unreleased track with an alternate remix by

Freaky Chakra. This is a completely brave and well executed idea of redoing older songs with the new direction and range that Meat Beat is going into and a perfect compliment to the last album. If you have been in a closet missing these guys, this album will give you some 10 years of catching up. <johnny>

**Robert Rich/Allo Die- Fissures (Fathom, US)**

**Robert Rich- Numena + Geometry (Fathom, US)**

Two releases off of San Fran ambient label Fathom features pioneering ambient artist and laid back kinda cat Robert Rich ah-ing and ah-ing with sampled nature noises and live instruments with synths. Well, what can you say when describing ambient? Moods. OK it's trippy, too melodic, too dark, so whatever trips your trigger, it's in here. And there's lots of it, for Numena + Geometry is two discs, each disc an album, so you can't lose with this two for one deal. Rich actually has philosophy behind his music, so each album carries its own theme, so for all you thinking gentlemen, this will get you those bourgeois yearnings you may want to get out of electronic music. If there is such a thing as "classical newage ethno electronic music", I suppose this is it. Both are a great testament to the fact that they were made almost a decade ago and sound as fresh as if were made yesterday, thanks to what Robert Rich was on to back when I was ten years old. "Fissures" is col-

laboration of Rich with the mysterious Allo Die, recorded this past year, and it's creepy! One minute you're listening to it, next minute you become it, man! Seriously though, nothing has sounded so brilliant out of a mixing board, so many levels going on, panning left to right, up and down, through you, excellent. This is a needed release for anyone who is stoned all the fucking time. That's all I got to say 'bout that. Love, <johnny>

**Byzar- Giatronyk vs. the Cheap Robots (Asphodel Ltd., US)**

Unusual workings of ambient and jungle I suppose, but you can't really get around grouping this for all you alpha consumers out there. Using more sequenced synths that you've ever heard in a jungle song, it bends and hyperinflated synth noises give you a range from very deep and chill with some hip-hop grooves to drum and bass done techno-industrial style. They are not kind with their ambient stuff, but it's hard in a fat bass and acid sound rather than real noisy shit, building and dropping. Danceable and heavy, highly recommended from a label I had never heard from before. May I suggest you contact Asphodel Ltd. at PO Box 51, Chelsea Station, New York, NY 10113 Thank you. <johnny>

**Cujo- Adventures in Foam (Shadow, US)**

If you've heard the style of jungle that Shadow likes to put out, you'll know what's in this beauty. Jazz thrown through samplers and modulators, fast

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and tight breaks make sense of the breaks in the back. Cujó gets me because he seems more interested in the whole aspect of concentrating on the flow of the instruments rather than the whole infatuation these days with basslines and breaks, some real soul is in this album. He takes on some excellent hip-hop tracks as well, working "acid-jazz" like a household cleaner. His first US release, this is an extremely smooth and tight album. The crossover is here. <johnny>

**Trance Groove- Paramount (Allegro, US)**

From Alemania comes Trance Groove, with a very smooth and relatively simple plot: make trip-hop, house and breakbeat with live instruments, tribal drums, turntables and non-MIDI synths to bring a sound so together you can't tell it apart from a highly produced one-man outfit, so prevalent in the scene. Consisting of no less than eleven musicians, and no samplers, each track except for one is a live performance at various venues and in Germany, and no room for remixes. With jazz and soul night fully inflicting the sound of today's electronic music, the irony of doing electronic music with jazz-rock overtones is refreshing and inflicting. <johnny>

**Sub Dub- Dancehall Malfunction (Asphodel, US)**

If you can imagine from the title, this is some dub-laden tweedy electronic music, with all the little electronic farts and such that one can think of. Leaves a taste of everything from electronic-dub trance with influences from the exotic and world sound of dub. Making wonders with the mix board, using a hybrid of real bass and percussion with electronic noises, Sub Dub moves in and around pop and hip-hop influenced jams. Even doing a very cool and up-tempo jungle track, "Jawbreaker," with a real old-school ska feeling with fast jungle breaks. Rootsy and progressive, a fine new release indeed. <johnny>

**Plateau- Music For Grass Bars (Hypnotic, US)**

First off, the cover art on this thing is really beautiful... swirly narcotic pictures highlighted by the fucked texture on the actual plastic. As for the music, I expected a bit more of a chilled vibe (only because of the cover art), but none-the-less this is still quality music. Starting a bit of droning ambience, the vibe gets jilted into bouncy sterile techno. Small shifts in composition make a big difference in this minimal funk work. It'll take a couple of listens, but it's worth it. <dons>

**U-ziq- Lunatic Harness (Astralwerks, US)**

This one has been in high rotation around the house. This dudes got some funny tricks in the junglistic vein, much along the same lines as theAFX breaky stuff, and seeing how this guy is supposed to be Dick's understudy, it makes some sense. Tweedy drum skitzoid patterns run into 80's action theme show music and get filtered through some broken tube amps for tracks that, upon first listen, make you say, "I could do this at home with my

toilet and a Casio." Then you realize you're just some raver crusty shit freak that takes too many drugs, thus falling upon the notion (after repeated listenings) that these tracks take a lot more time than it takes to hand wash those ugly fucking fat pants of yours. So, as was being said, a very fine album of breakbeat jungle schlep... looking forward to the vinyl. <dons>

**Kosma- Universal (Instinct, US)**

A very fine effort from the new "Instinct Electronica" (gotta love that word) of almighty Instinct. Nice packaging with groovy hippy blippy titty squeeze swirly whirrs on the CD. Kosma lays down a pimp shit album of down tempo funk that catches easily and holds on for more than a few listens. A late night snack due for repeated THC inhabited listens. <dons>

**Banco de Gaia- Big Men Cry (Planet Dog, UK)**

Alright, I ain't no sissy, and I sure as hell don't cry, especially over a bitch, and a cheatin' one at that, but this album is alright... yes, just alright, I mean it's a bit too inoffensive and new age, but you hippy fucks out there that go for acoustic instruments and lots of 'ethnic' chants will probably dig this one. After the live album of last year I was pretty excited to see this in the mail, but this new wave gooball shit isn't to my liking. A lot of you may disagree, but I bet that one freak the killed that one queero fashion wop dude probably listened to crap like this and beat his meat to snuff films, and did some stuff like give poodles the royal butt treatment with a turkey baster and a loaf of seven grain, if yo catch my drift. <DAN>

**Jamie Myerson- Listen (Ovum, US)**

HOLY FUCKING SHEEEET this sucks so bad. WINNER, we've got a winner. Crappiest crap crap album of the year. If you want to hear shit that's bound to hit the easy listening station in a few years, check dis shit, billy boy. Bad soft jungle, bad house, bad VOCAL house. More proof that rave culture and techno music on a whole is headed down hill. Fuck this shit, I'm joining a country western band and heading south. <NaD>

**Anokha- Sounds Of The Asian Underground (Quango, US)**

Quango is constantly putting out CD compilations of superior quality, and that can't be said about many cookie cutter comp labels these days. On "Sounds..." ethnic jungle is layered on thick, and although the beats may not be exactly innovative, the soundscapes that accompany them more than make up. Through the first section of the album, jungle is the main flavor- on a layed back steppy tip. State of Bengal offers a change up with "Chimachong Chill," a throbbing tribal breakbeat track that works its way into a frenzy at a smooth up tempo 140 BPM. Throughout, the feel of this

**Synergy**

- Dirty Jesus- Don't Fuck With My Shit (Paper Recordings, UK)
- Les Rythmes Digitaes- Jacques Your Body (Wall Of Sound, UK)
- Julius Papp- Cosmic Wave Ep (Yellow, France)
- Klarky Cat- Gumbo (Toko, UK)
- Arc-En-Ciel-Surglee- Convergence (Blaou, Germany)
- ADNY- We Are Svek (Svek, Sweden)
- Andy Carrick- Funk The Police (Glasgow Underground, UK)
- 20:20 Vision presents Future Remembrance Ep (Soma, UK)
- No Tenshun- Chili In Rio (Chilli Funk, UK)
- Garcons- Divorce (Other, UK)

**PLAYLISTS**

**Speed Demon**

- Ben Tisdall - Interlace [Bush]
- Dubbing Double - The Drill (HP Vince Mix) [Subspace]
- DJ Misjah & DJ Jean-Pierre - Hysterical Maniac [XS]
- Raccon - Houseman [Universal Prime Breaks]
- D.A.V.E. The Drummer - The Sound of Future [Eukatech]
- XYZ 06 [Noom]
- Zolex - Another State of Mind [Zolex]
- Gary D - Timewarp [Bonzai]
- Green Velvet - Land of The Lost Remixes [Music Man]
- Ghetto Technics 3

**Mark Verbos**

- Phunky Rhythm Doctor- Underground Poetry (Hybrid, Sweden)
- Jeff Mills- Axis 9 (Axis, US)
- Thomas P. Heckman- Titty Twisters (EMF, US)
- The Advent- New Beginnings (Internal, UK)
- Future Frontier 008 (Future Frontier, Belgium)
- Marco Carola- Hypertension EP (Primate, UK)
- Swivel- Lapse (Belief Systems, US)
- Thomas Krome- Burn Vol. 1 (Loop, Sweden)
- Marco Carola- Eternity (Design Music, Italy)
- Mark Verbos- Centrifuge EP (Planet Rhythm, UK)

**PLAYLISTS**

album is dense with its layers and depth of track structure. A sure fire pick for any connoisseur. <dons>

**Ambient Temple Of Imagination- Planetary House Nation (Mindspore, US)**

Don't let the title fool you... this shit is by no means house. I broke my collar bone recently, and let me tell you, the pain medication they gave me goes great with this CD. Washed out dark tribal ambient that sends you deep into the covers of rusty warehouses and levitates you above rusted out Buicks. This shit is so damn thick, so layered, and not at all what I expected from this release. This is the type of absolutely non fluff ambience that I live for, and let me tell ya, there hasn't been too much of this shit around lately. Break a bone, get hepped up and enjoy. Buy on sight. <dans>

**Jeff Mills- The Other Day (React, UK)**

Following his live in Tokyo mix, Jeff Mills releases a label compilation of his very own Axis imprint on the React label. This CD is not mixed like the previous disc, but regardless it is a better package. Not only is the music flawless, but the actual written text within the CD package is very interesting as well. Jeff goes through each track individually and tries to describe the thoughts that were flowing through his subconscious during the track's creation. This, for me, was especially interesting since I have always liked all of the tracks represented here. This is a great educational tool for all the CDs. Most vinyl junkies definitely love and play this guy out consistently. If you don't know Jeff Mills by now, definitely pick this one up. So far, it is the definitive compilation of Jeff or his Axis label. Detroit is alive and kicking. 9/10 <rick>

**Various Artists- Steve Bug presents The Minimal Funk (Raw Element, Ger)**

This double CD compilation was hand selected by Steve Bug and is one of the better to come out this year. The package is really versatile, it contains one mixed CD and one unmixed CD. Both discs are par for their course. The mixed CD was compiled by Mr. Bug himself and is absolutely seamless. The unmixed CD will really make an impression as well. It is a tight grouping of some serious artists including acts like Dr. Rockit, Mike Ink, and Steve Bug himself. From minimal hard house to funky, soft techno, this collection is all quality and no filler. Also keep an eye out for other Raw Elements releases, so far I have only come across good stuff. 9/10 <rick>

**V/A- The Finnish Techno Collection (Function, Finland)**

A Finnish collection of local techno artists, the array of tracks is really on the cutting edge of European techno, which tends to be on the dark and minimal tip. The CD opens with the ill, distorted, sounds of Panasonic. The CD is further developed by Marko Laine's "Read and Write." From beginning to end, this CD is relentless. The beats are crisp and the

synths are fuzzy. A lot of the acts and labels on this release tend to be a bit obscure to the American buyer, but this won't be the case for very long if a significant number of American techno fans are exposed to this release. It is recommended highly. 7/10 <rick>

**Crystal Method- Vegas (City of Angels, US)**

Earning a rep as America's rave rock band shouldn't be hard for these guys from Las Vegas with their new CD, "Vegas." With the first single of this album, "Busy Child" already out, look for more singles like, "Trip Like I do," and "She's my Pusher." The tracks on this CD all have guitar riffs put together with funky/acid breakbeats, some slow, some fast. Released on City of Angels, these guys are doing a lot, so expect good things. When do we see the video??? 8/10 <chase>

**The Future Sound of Jazz 2 (Instinct, US)**

After the success of the first volume Instinct licensed from Compost Records, this second volume contains all of the tracks which appear on Compost's third Future Sound of Jazz compilation. The difference is only in packaging and price. The music is unbelievable. It takes drum and bass and makes it seductive with jazz influence. Other tracks are even more jazz-like in structure, not resembling drum and bass, but more along a triphop style. Some of the contributors to this amazing compilation are Gescom, Mike Paradinas, Garsaoidi, Metamatics, Move D, Jimster, RAC and many more. In addition, more than half of this release is from previously unreleased material. If you had a chance to listen to the first compilation, or you recognize some of the artist mentioned, or you are just curious about this release, you will not be disappointed. 9/10 <bill>

**Bjorn Svin- Mer Strom (April Records)**

As his first full length debut release, Bjorn Svin's "Mer Strom" is an excellent voyage into the minimal techno sounds often attributed to Detroit. However, both artist and record label hail from Denmark, where April Records continues to have a flawless output from a talented roster of artists. At a young age of 21, Bjorn has composed nine tracks for this release, ranging from energetic funky rhythms to the minimal patterns of the famous 909. Although not really dance floor oriented, April Records has a 12" featuring four of the album's more upbeat tracks, titled "Cars Suck." The first track on the CD is a highly original sounding track, providing a great lead into the remainder of this release. Another stand out is track seven, which while using similar sounds as the first track, increases the intensity of the listening experience. This is not typical of some of April's releases that are more ambient in nature, although it does reflect the more recent diversity of the April label that exhibits more elements of modern electronica. 7/10 <bill>



**John Acquaviva**

- Alex Nerf- Planet Funk 2 (Wildflower)
- Rhythm Doctor- Isoteric Chakra (Disc Function)
- Plastikman- Panik Attak (Plus 8)
- UBQ Project- Get Your Groove On (Music Plant)
- Alex Party- Simple Things Dub (UMM)
- Aphrohead- 10 (Clashbackk)
- Connektion 2 (Groove)
- Paterson & Price- 5,7 or 9 (Fubar)
- Colombier- Jericho Jerk (Philips)
- Kim English- Supernatural (Hi Life)

# BASSRUSH

RECORDS • DJ TOURS • MIX TAPES

## RECORDS

### FORMATION RECORDS USA (DRUM+BASS)

FR 001 JOHN B "SLIGHT BEYOND/  
THE 1ST JUDGEMENT"  
RELEASE DATE: JULY 16



### BASSRUSH RECORDS (DRUM+BASS)

BR 001 ELEMENTZ OF NOIZE "WARNING  
(SIGN BOMB)/TEMPEST"  
RELEASE DATE: JUNE 1

BR002 MASTERYIBE "REPRESENT/  
WHEN I DIE"  
RELEASE DATE: JUNE 23

BR003 SWAN E & UNDACUT  
"NIGHTMARES/DAYLIGHT"  
RELEASE DATE: JULY 1

BR004 MASTERYIBE  
RELEASE DATE: JULY 7

### FUSION RECORDS (TRANCE/PROGRESSIVE)

FU 001 SEAN Q "FEELIN/FEELIN (REMIX)  
RELEASE DATE: JUNE 23

FU002 PHUNKY MENTAZN  
"TWIGHLIGHT/TWIGHLIGHT (DJ  
WHO REMIX)/REJOICE"

## DJ TOURS

### BASSRUSH TOURS

FORMATION USA TOUR  
AUG. 9 - AUG. 17, 1997  
RECORD RELEASE TOUR

DJ PESHAY TOUR  
SEPT. 22 - OCT. 6., 1997

RAWOL TOUR  
OCT. 23 - NOV. 3, 1997  
FEATURING: KENNY KEN,  
GACHET, NICKY BLACKMARKET

## DJ BOOKINGS

### SELECT UK DJ BOOKINGS

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BAD BOY SMITH, WILDCHILD, SHY FX, MC'S  
NAVIGATOR+JUICEMAN

#### TON DJ'S:

PESHAY, SWAN-E, KENNY KEN, STINGRAY

#### OTHER UK DJ'S:

MASTERYIBE (DRUM+BASS)  
ELEMENTZ OF NOIZE (DRUM+BASS)  
CLARKEE (TECHNO)  
JULIAN (ACID HOUSE)

#### USA DJ'S:

R NOTORIOUS J, PAUL C. (JUNGLE)  
JASON PATRICK, SKY BROS.(PROGRESSIVE HOUSE)  
BRIAN S. (HOUSE)  
STEVE NOWELL, ANTHONY SCOTT

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**\*\*Standard Issue Warning\*\***  
If you don't get it, it may be more than you care to know. If you do get it, and want to be amused, read on.  
**\*\*You've Been Warned\*\***

#### Part 1. Abridged List of Facts

- the Illuminati (or those who see with the "third eye") are the only real power on the planet;
- there are UFO's and "extraterrestrials", and they aren't being covered up, just denied;
- you are 99.6723008% likely to have held one or more past lifetimes;
- death isn't any worse than going under an nitrous oxide;
- money is irrelevant;
- all religions are false images of the One Omnipotent God (IAD) they all know exists;
- you are probably telepathic;
- you don't know crap, and you never will know crap, really.

#### Part 2. NOW THAT THOSE WHO CAN'T TAKE IT QUIT READING...

Oh, jeez; did I go too far? I don't think so, if anything above was anything like a surprise, you wouldn't want to stumble into the title subjects in all their glory.

First off, there are more dimensions than we have access to "normally", i.e. by the five senses. Your mind has more dimensions, but you have to train it to shut the hell up long enough for you to do something. All I can say is don't think anything, don't focus on anything, except maybe that you take long, deep, steady breaths, and that you relax your body so it doesn't distract you. Psychedelics are kind of a cheat, they warp everything so bad you don't have any thoughts on this intense experience, and you are open to reception (or possession, but if you don't think about it, it won't happen more than once) of instruction from your, um, Contact, who will give you due instruction-hint, you haven't found it if it tells you to run amok and destroy things; that's a bad one, just send it back ("you have no authority" works nicely). This Contact will give you your contact code (an audible pattern common in all voyages) that you should remember, as thinking of it is a failsafe way to "page" your Contact should you need it. I could tell you what to do "outside", but that's your Contact's job.

Second, there's a reason for the drug war as it applies to psychedelics- the powers that be know that the Contacts make sure that what happens is what is supposed to, and it won't affect those in contact. Those who don't get it and don't want to be influenced in very bad ways by having the doors flung wide open; they will believe anything they are told, but this is generally true of such persons anyhow- they think we freely elect the people who govern us, and that they are answerable to us, even though they are constantly being threatened and intimidated by the government's authority over them. That's why I try to scare them off, they would take this exactly the wrong way. I'm still against the war, as I'd rather they believe this than the crock of shit they swallow now, and hell, maybe their Contacts will find them first because they took a daring, forward step like dropping a tab or reading this...

Third, a change of the guard is occurring. To put it simply, everything is being done really slipshod nowadays and this just can't hold up forever, can it? It involves rapid, highly manipulative use of technology to seize control of the problem portions, and fix them; functionally, that means seizing everything; that's what CALICO Unlimited is about. We fix what's broke, and eventually that will include this world of ours. We're looking to the future, and the possibilities of applying the entire globe to the production of a united society, in which the great succeed, and the rest can at least enjoy luxuries. Our current resources allow all of us to live in affluence from only about 20 hours of work per adult 14-60; we can even do it in a way that doesn't screw up our planet. Everything is available to us, we need only take by systematic inclusion- your thing IS our thing, your goals ARE our goals, we HAVEN'T GOT SQUAT until YOU are completely satisfied, all we ask is that you do your own thing for us when you do it, trust me, we'll do just fine; we'll leave you alone to take care of things your own way, just recognize and support, we're going to do everything- done human tissue, retrieve trillions of dollars in asteroidal mineral wealth, save the rainforest, and bring the third world up to our living standard; and we figure it'll take, oh, about one lifetime. Just do it.

Paul Sullivan can be contacted at calico-hq@iac.net and/or 513.242.4343; he feels weird about referring to himself in the third person. So does his clone.



## The Apex Mixer by Intimidation

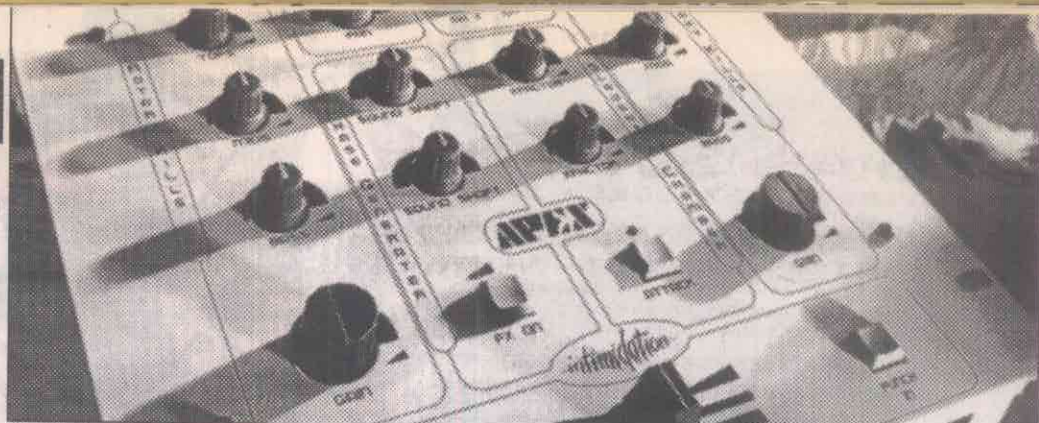
Most of you high-minded 'DJ' types out there have probably heard of Intimidation through their highly successful 'Blue' series of mixers. Along with the 'Don' series, these mixers helped put a new face on the map as far as quality mixers at a reasonable (although not necessarily cheap) price. With innovations like kill switches (a set of three switches that, when turned off, will drop a whole track, each switch representing highs, mids and lows... thus allowing you to, say, drop the kick out, while leaving a synth and high-hat structure in place) and VCA punch buttons (which, unlike regular phono line switches feature a quick fade unheard by the human ear, whereas phono/lines almost always are complete cuts in sound, thus giving that handy popping noise that all of us MTX and Gemini users have come to know and hate), Intimidation is setting the standard for techno style mixers.

### PRICE

The Apex retails for roughly \$300, a price that makes it well worth it if you consider the options. The only other mixer in its price range with similar capabilities would be a lower level Furman, which will cost about \$80-100 more.

### THE BASICS

The Apex is a battle-style mixer, meaning it's compact, about 9"x9" and features all-pro mixer style turn knobs, excepting the crossfader, which is still of course a horizontal slide fader. For each channel there is a main gain, which for the most part can be



left at full volume. For volume setting there is a Pre-Fade Gain that features two LED displays, one to show the level of your source, and the other to let you know if you're clipping. Although there is no master read-out display, with these handy tools I've found it to be almost unnecessary. In between each channel's PFG and gain, you'll find a three-dial EQ, bass, mid and high. For those of you that like to EQ effectively, this is it. Although Superstar DJ Shitbags may wow you with his manipulation of a 489 band EQ, if you know what you're doing, this is all you'll need. By simply turning the rotary dial left, you'll hear a huge drop in the range you've chosen; compared to the EQ drop in similarly priced units, the APEX stands out. The crossfader is a joy to work on, and every amount of beating I've dishied out, it has taken. Built with the aforementioned VCA, the sound is smooth and precise. An added plus: if your fader ever breaks down, Intimidation replaces it for free, and yes, the fader is 100% replaceable.

### THE EXTRAS

I'm not a huge fan of extras on mixers. Samplers

were always built to be shitty and any effect they threw in was novel for about twenty minutes. The Apex offers up a little variety, but honestly I can't see myself using these for an extended period. First up is a neat little toy that basically mirrors the stereo image being put out to create a flange effect. Termed 'Phase Generator,' this tool is put into operation by switching on a button, with an LED indicator to let you know when it is activated. To use the Phase Generator, two rotary knobs are supplied that allow you to gradually bring the effect in and out. When both knobs are opposite each other, the effect is either completely on or off. The second effect supplied is coined 'Slaughter Chamber.' In order for the Slaughter Chamber to be activated the Phase Generator must be activated. The basic premise of the SC is a phono line switch with out the work. For scratching, this is a great tool, although the effect is placed on the entire output. With two knobs you are allowed to determine the cut rate of the Slaughter Chamber, with a range from fairly slow to extremely quick. Also supplied are two 'Punch In' buttons. Placed on each side of the crossfader, these allow

you to punch in (at full volume) the source opposite the side your crossfader is on... very good for those slap happy mixers like myself, also a good alternative to fader scratching if you can get the finger work down. Another quality feature is the panning knob. Unlike most panning levels on DJ mixers, the Apex comes correct with a pan that leaves the bass on both channels, as the human ear cannot tell where bass is emanating from. The highs and mids can fully pan from left to right with one turn of this charming spindle.

### THE WRAP-UP

For the price, The Apex cannot be beat. For those of you considering a mixer purchase in the near future, this would be a good alternative to the MTX/Gemini/Numark styled boards that come with too many options and are prone to serious and quick breakdowns. With an almost dust-proof surface (excluding the fader, which, again, is replaced for free) this mixer is built strong for the long run. Check one out anywhere finer DJ accessories are sold.

# Superstar!!



Hello, my name is Alan Smithee. Some of you may know me as the director of fine films such as Gunhed and Blood Sucking Pharaohs in Pittsburgh, but loyal readers of this fine publication will remember me as a man with a bone to pick with Superstar DJs. Recently I told Matt Massive that a certain Superstar DJ was passing through town. Now there's no need to name names here, so he'll remain as anonymous as I am. Needless to say, I was asked to interview said Superstar for this magazine, but I didn't even go to check him out.

Some of you are sitting at home, shaking your heads in disbelief 'How could you NOT go?? He's a Superstar DJ!!' Well, there are many reasons and it's time someone gave you the straight truth.

## Superstar DJs aren't all that.

I'm sorry. It had to be said. Now before you start thinking that I'm going after all your favorite record slinging jocks, let me just say that I'm not. It's just that in the music industry, just as in the film industry, there's a lot of behind the scenes crap going on. There are cool people like David Lynch and David Cronenberg who make kick ass movies, and there are DJs like Richie Hawtin and Jeff Mills who give you all the bang your buck could ask for-but there are also people who make crap films that appeal to the lowest common denominator, their music equivalents are the people you're advised to avoid.

A favorite story of mine concerns a Canadian Superstar DJ who doesn't even play records! He generally hires a couple of locals to spin a set and then does a bit of shouting on the mic to mask their crappy skills. He gets paid \$3000 a night to do that sort of crap, but a lot of people still eat it up. It's quite sad, actually. I don't think that many of the other Superstar DJs are quite that dishonest, but it is something to watch out for. For real.

A lot of times Superstar DJs are brought in by promoters you don't really want to support anyways. People who don't have a clue about what the scene is really about, people who just want a big name to draw in the kinds of numbers that keep their noses happy-or both. A lot of times these parties are remarkably overpriced because promoters know that a Superstar DJ will allow them to get away with it. Shame on them. They are taking your money out of your pocket and you're letting them. Shame on you.

Think for a moment about what you could have done with the \$15+ you forked out on your last disappointing trip to see a Superstar DJ in action. You could have done what I did the other night. I walked down to the local video store and snapped up a couple of fine Ron Jeremy films (now there's a Superstar who never disappoints! Go HEDGEHOG go!!!). The bottom line is that corporately manufactured Superstar DJs are generally people who've had more luck generating enthusiastic responses in boardrooms than they have on dancefloors. A few 'visionary' ad men go out and place some spots in the appropriate places, generate some hype, and the average consumer doesn't catch on until their money has already been spent. Sometimes this charade goes on for years, sometimes it's short lived-but now you know the truth. You know what you need to know to make an informed decision when you look at that fancy flyer and see Superstar DJ Pedophile is doing a special, all-ages gig at Club Rectum for the low, low price of \$25.

When your friends ask you why you didn't show you've even got a convenient supply of profound answers about how it affects the scene. You don't have to be shallow and say you didn't want to support someone who does lines of cocaine off the backs of 12 year-old boys.

Say, that Ron Jeremy really is something, isn't he? I think I'll feature him in one of my films.





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# massive number 3 uk hardcore bloodlet jungle techno reviews

# Jungle Massive Issue.

## Dom, Rob, Goldie "The Shadow/Distorted Dreams" (Moving Shadow)

Congratulations Moving Shadow on your 100th release. Not many labels make it past 20. Respect! An unbelievable release that has shaken the scene down to its very foundation. The original "The Shadow" by Goldie and Rob Playford has brought a whole new definition to darkness. Within these beats you can see the unsurpassed engineering of Rob Playford. Consistent changes and variations in every couple of measures. Goldie's persistence to explore the idea of three-dimensional breaks continues to cycle the breakbeat in a circular fashion with the constant adjustment to the modulation of the breakbeat. "The Shadow" starts off right with a lone wailing horn that jumps straight to distorted 909 hits. The message "No one knows" echoes through out this tune as the breaks stab in and out. The flip is Dom and Rob flexing hard with the original cut, "Distorted Dreams": "About 2 minutes of dark ambiance and then a synth stab slowly creeps up on you and explodes when finally a two-step amen apache combo just start bangin'. There are two other plates out there that are remixes by Desired State, Grooverider, and Rick Smith. If you haven't gotten anyone of these yet you are seriously just plain dumb. 100 releases down... 100 hundred more to go! Wicked. Grade: A+++ (John)

## Elements of Noise "Warning (sign bomb)/Temper" (Bassrush Records)

Release number one from the stateside Bassrush Records is nothing but pure madness. Elements of Noise coming back strong with two absolutely storming tunes. "Warning" starts out some nice dark synths with some analog bleeps here and there then drops a ripping bass synth stab. The beatwork on "Warning" is nicely done with on and off variations of amens being spliced and diced. Something that catches my ear to this tune is the fake start effects that take shape about 5 minutes into the tune. The flip "Temper" fits for its name. A roaring dark two-stepper with some wicked vocal stabs mixed in with a nice dark synth. This track drops to straight amen and hoover bass madness! Two great tunes for a new domestic label. Grade: B+ (John)

## I.Q. Collective "A.P.B./Mode.1" (Trouble on Vinyl)

ToV leading the new school straight ahead with a deep roller. Taking the jumpup sounds to the next level. Both tracks are straight up rollers, and both are extremely wicked. One problem though, both tracks are almost identical! Both have radio calls on the drop, but from different sources. One is a airplane in distress, one is a cop car. Both of the basslines roll the same and are so similar that I had to take a double take to see if it wasn't the same track. Great tunes, but man... Get some variety. Grade: B (John)

## Ed Rush & Nico "Technology (remix)" (No U-Turn Limited)

Well you heard the original and the one like the Boymerang is back to bring us a wicked remix. Overall tempo is a bit slower than your normal stepper tune. With the intro/drop formula that you find on most hardstep records being applied by Boymerang to the remix its now a lot more dj friendly. The breaks are a bit different also. This time it's not so choppy with Boymerang using the new light break that was first heard by me on Dillinja's killa tune, "Silver Blade". The dark buzzing synthline continues to rip right through the measures. This piece is only a one tracker but undoubtedly a vital tune for any darkstepper. Grade: A (John)

## Decoder "Elements (Technical Itch Remix)/Going Down" (Second Movement)

Well, its a bit confusing. The last thing I heard was that Decoder and Technical Itch were the same people? So I guess they remixed themselves. I don't know. Anyways, the Decoder crew back again bringing us a great new mix of one of their past solid tracks, "Elements". Mostly the drums were reworked in the remix... amens included, and the track now seems to move a little bit smoother than the original. Also on the new remix, it seems they included the raising bassline a little more. "Going Down" is actually my favorite on this plate. Perhaps because it is a little different than the normal two-step to amen combo. This one is a wicked roller with a hint of darkness. Grade: B+ (John)

## Nasty Habits "Shadow Boxing 'The Remix'/March" (31 Records)

Are you ready for another round with the Doc Scott? Oh yes, the D.O.C. is back with another anthem. "Shadow Boxing" the original has already gained a near cult following within the drum 'n bass rings, and this remix hurts. The tempo has picked up and the unmistakable synthline of the original still rips through you. Divine Intervention is the only explanation for the creation of this tune of all tunes. "March" on the other-hand proves to be a good contender for being a played out track. Being that it is on the flip of probably one of the most popular tunes to hit the darksteppin' massive it still rocks. With a simple two-step minimal beat, and analogs going off it really sets the mood. "If you don't have this, you are dumb!" (Mike Shum) Grade: A+++ (John)

## Fish Posh "Get III/Dead Men Tell No Lies" (Rawkus Promo)

Rawkus is based in the US, and have been releasing some of the best domestic material that I have seen since Stepwise. Pull up ya trousers, this is jumpup madness. "Get III" starts out with Pacobelle's Canyon matched with a wicked vocal loop and gets straight into '95 snare roll bizness. The bassline climbs all over the scales for some made frequency effects. "Dead Men Tell No Lies" gets a little darker in the hardstep spectrum. On this one you find a really nice steppin' intro that drops into a throbbing bassline that just pounds. Almost too obnoxious, but it somehow gets pulled off. Grade: A (John)

## Swift "Load/Soul" (True Playa'z)

"Soul" starts off with some 303 bizness. "I got something for mind, body, and soul" echoes through out this uppity two-stepper. Most of the bassline sounds like a big fart, and I am not to big of fan of this tune. "Load" however is a pretty harsh two-step that runs pretty well with the, again, 303-style bassline. Both worth the duckets, but "Load" makes "Soul" feel too weak. Grade: B+ (John)

## Freestyles "Attack/Feel" (True Playa'z)

"Feel" turned out to be a pretty good track to play on a big system. I never played it out until Furthur and I found that those 6 foot stacks do make a difference. The drums hoover overhead while the modulation is tweaked in and out. Lots of nice little analog squeaks that move right into a great 303ish build. After the build the tune just takes off, and its not too overbearing either. "Attack" brings on a wicked mood. The synth line is chilling as well as the samples. Hype does a number on the head with the drop. Absolute smasher of a analog bassline. Hype and Zinc do it again. Wicked. Grade: A (John)

## DJ Zinc "Reach Out (Remix)/Damn" (True Playa'z Promo)

Well as much as I really want to like the relic of the bootie shaker "Reach Out" I have to admit... I don't. It's not a bad track, but it just doesn't do it for me. The break is pretty much the same, but there are a bit more effects added to the drop samples. The drop falls into a half-time breakdown and slowly works its way into an bouncy True Playa amen tune. As I said, not a bad track... just not for me. "Damn" is a nice slick roller. Clean crisp roller with a tint of darkness and the none other classic sample, "Damn". A bit jazz flava is added with an organ melody. Grade: A- (John)

## Pascal "Cool Maneuver/Vortex" (True Playa'z Promo)

Pascal's debut release on True Playa'z is an absolute roller. Two step head bobbin' beat with a bassline that just begs to get the reload. The effect laden amen stabs are cleverly interwoven in and out of beats with your average sinister synths seeping in and out of the bassline creating a nice soothing dark roller of a track. Flip the plate for a nice dark jazzy number. Creative beats here, great variation with using something other than the Amen or Two Stepper. Grade: A (John)

## Various Artists "V Classics" (V Recordings)

Bristol massive at it again with this 5 plate release. Featuring the artists, DJ Krust, Dillinja, Roni Size, Goldie, Lemon D, Ray Keith, Bill Riley, DJ Suv, and Scorpio. You get a really good selection of top notch tunes with a range that covers jazz, techstep, and smooth dark rollers. Dillinja's dark masterpiece, "Unexplored Territory", Ray Keith's dark roller, "The Reckoning", and of course the cult classic "It's Jazzy" by Roni Size. This comp did a definite number on me. A must for any serious buyer. Grade: A+ (John)

## Grooverider & J Majik "Kemistry VIP/Your Sound Remix" (Razors Edge)

The rider is back showing he is still number one. "Kemistry VIP" is an unbelievable dark anthem capturing a lot of the new sounds coming from the dark end of the spectrum. The bassline is face, the vocals are eerie, and the beats are modulated. Absolute stormer! Side two is J Magik flexin' some Amen. Your sound is pleasing to the ears far more than most of the Amen tracks out there these days. The beats come on hard as if a symphony hits its crescendo climax. Dance floor killa. Grade: A (John)

## Decoder "Tension/Fuse" (Elementz)

"Tension" has a pretty clever intro that lets the beats come to you out of nowhere, but for the most part... I hate to say this! But it's like most of the other Decoder tracks. The flip is the same. A bit of darkness, with a bit of jump up. If you heard the last two, you have heard this. Grade: C+ (John)

## R Notorious J & Kingsize "Shockwaves/For Your Mind" (Rawkus)

Both sides start right off with a dark theme in mind. Shockwaves takes the intro into techstep lengths then drops a hell of a bassline for strictly jumpup bizness. "For Your Mind" starts with a nice dark piano melody looped with a runnin' two step falling right into place on top. A bassline rides for quite a bit and deeps down in tone kinda like in "Lunar Bass". This is real roller. Grade: A (John)

# Love. S.S. e. 18

## Architecture Promo #1

The long awaited release from The Architects' own label, the two tracks on this 12" will surprise any follower of this trio. Far from the jazzy bliss of their last release on Basement, both tracks are a bit too mental for my taste. Mash-up amen bizness throughout, with an added dose of heavy metal bass just for good measure. Grade: B- (Roy)

## Organic Synthetic "Ein Funk/Brainstorm" (Bang-in Tunes)

### Organic Synthetic "Space Walking/Cosmos" (Funk 21)

While all four of these tracks are essentially on the same vibe- atmospheric yet funky, hence the oxymoronic nom de plume- it's "Ein Funk" that truly stands out. Quick, punchy beats, coupled with a nice dose of techno-y synth tones sets the pace for this excellent tune. The flip is nice as well, but just doesn't move me. As for the two off of Justice's new Funk 21 imprint, "Space Walking" is just that with its sparse, lofty beats, while "Cosmos" is a mellow roller with a warm, live-sounding bassline. "Ein Funk/Brainstorm" Grade: A, "Space Walking/Cosmos" Grade: B (Roy)

## PHD & MC Conrad "Reminiscent Rhythms/Three by 4" (Ascendant Grooves)

The second release from this production duo and oddly enough, yet another tune by the name of "Three by 4." While the last track by that name used a 3:4 time signature, this one has absolutely nothing to do with its title. Nevertheless, this is yet another ethereal amen tune from yet another label from the Good Looking camp. Nice guitar lick throughout, as well as ultra-clean production create a solid, but un-amazing tune. The flip is a bit too deep for my liking, but would work well in a shag n' bass set. I suppose. Grade: B (Roy)

## Exocet: "Target One/Demon Seed" (Dirty Mac)

Yet another winner from the Dirty Mac stables, this time around steppin' it up a bit. When Dara dropped "Demon Seed" at a recent Jungle Nation in NYC, Dr. S. Gachet went right up to the decks and rewound the tune himself. That's how good this tune is- pure vibes throughout. The flip is a bit darker and steppy, and quite good as well. Do yourself a favor, buy this on sight. Grade: A+ (Roy)

## Click N' Cycle "Trinnin'/39 Steps" (SOS.com)

Now co-sponsoring London's "Movement" night with V Recordings, SOS.com debuts with two rollers from former SOUR man Dave Stone. "Trinnin'" is pure V-bizness, just rollin' out the beats, while the flip is a nice, mellow roller. Did I mention that these tunes just roll? Grade: A- (Roy)

## Kingsize and R Notorious J "Search and Destroy/feelin' it" (Rawkus/Primitive)

Yet another fine release from this duo and yet more proof that us Americans ain't all that bad. Although I prefer the much more cut-up "Search and Destroy," both tunes are quite good. Bass-driven jump-up bizness for the bootie shakin' massive. Grade: A- (Roy)

## Genaside II "Mr. Maniac" (Northwestside)

With a Zinc remix on one side and Dylan from Droppin' Science on the other, this record should have some appeal for fans of dark- both noisy tech-style and understated True Playaz jump-up. Obviously, I like the rolling bassline on the Zinc, but the Dylan is an obvious moody mash-up. Both use screaming samples that sound straight out of Nightmare on Elm

Street so if you're not having the white trash vibe then leave this alone. Grade: B (Vivian)

## Dirty Mac #3

The sleeper hit of the summer- this tune starts off with straight beats and fades up to undulating trancey synths and a building, deep vibe. Lush, booming bass and shimmering keyboards are simple but incredibly emotional. Though the melody is a bit obvious on the fade-out, the beats are clean enough to mix well. Fortunately, this tune sounds a million times better in a club than through the headphones, so don't sleep on it in the stores. Grade: A (Vivian)

## Charge Recordings Promo #1

More tunes that rip off the clean sound of Andy C's sci-fi beats, but the record is decent. With hollow beats and spacy noises, one side is a minimal and overly simplistic set filler. The flip has a DJ friendly intro with no drop, though it slowly and uneventfully adds different elements in the mix. My favorite is a dark, ravey hovering keyboard that has a vaguely Prehistoric air to it, kind of like a Tyrannosaurus Rex chasing around a Pterodactyl. Kind of nice. Grade: B (Vivian)

## Kool FM "The Fever" (Breakdown)

Kool FM, arguably England's best known pirate radio station, are the champions of the jump up and hardstep jungle sounds. As such, the producers on this comp feature the likes of Kane, Swift, the Dream Team and Shy FX, as well as some less prolific DJ types like Brockie and Ash. Surprisingly, a lot of the tunes have a dark edge to them, though there is enough of every style: rollers, amen mash ups, and cheesy jump up to make most tunes playable. Like most comps, however, there is little that stands out and maybe two tunes that are worth keeping in the bag. Overall, this is the sort of thing that I wish I would have had more of as a new DJ- easy to mix set-fillers. Grade: B (Vivian)

## Pascal "Cut Throat/Against the Grain" (Frontline)

From the Frontline camp comes another record in the tradition of Terradaktil, though not as captivating. Beats are more important than anything on "Cut Throat," though they don't save this dark and noisy one from being a little too repetitive. As the name says, "Against the Grain" on the flip turns another, mellower cheek. A steppy smooth style with a sneaky little bassline and two sharp jazzy samples that pop in and out make this one easy to play with any style. Grade: B (Vivian)

## Roni Size: Reprazent (V Recordings)

This album, swathed in silver covers, is so elegant, so truly next level, that at first you might not get it. The beats are drum n' bass, jazz, hip-hop... but not in some crusty, inflated trip-hop bullshit way. Actually, this stuff has real soul. As for the beats, they're the typical Roni Size rollers, although definitely more interesting than a lot of the repetitive V tunes. This Bristolian posse (including DJs Krust, Die, Suv (the sport utility vehicle) and Bryan G, among others is at its absolute best with the funky, conspiratorial swing of "Brown Paper Bag." Bahamadia lends her seductive vocals on "New Forms" and "Share the Fall," while the name "Beatbox" explains the abstract flavor of a one minute exploration. Reprazent takes innovation to the dance floor and flips it out. A definite contender for album of the year. Grade: A (Vivian)

## MIXTAPES...

### Rinse "001 Demo"

#### Bass Kru, San Francisco

Rinse catches this one real nice. A brand new demo out from one of the tightest mixers out there. Absolute dark bizness here. Rough and rugged beats from all the labels. Rinse flows through the tunes like a hot knife in butter. An absolutely sick tape for the darkesteppes in all of you. Look for the new one from him soon. Contact: 415.931.2636 (John)

### DJ Miefit "0101"

#### Pressure97, Indiana

Wicked start that just starts running. From the first moment you get nothing but the top notch jump up selection. Miefit just tears the shit up with cut'n' pasting of beats, and a bit of scratching. The second side is a bit more mellow (not so jumpup) with some tunes covering some of the mellowist of mellow, Bukem. Shown you hit it this time. Definitely an all-round contender! Wicked.. Contact: 765.281.3031 (John)

## Bulletproof Tapes

all tapes available through bulletproof contact 412-521-7844

### Troll "Double Fisted"

#### Cincinnati Bomb Squad - 2/4/97

Troll is a well kept secret out of Cincinnati. This is some of the smoothest, most flawless mixing around. All hardstep on this 60 minute tape.

### Danny the Wildchild "Peep the Technique"

#### Strength Recordings, Chicago - 2/10/97

Holy shit can Danny scratch. Top notch fuckin' it up with the transformer, fader, and bottle records persisting throughout the 90 minute tape. All jump up business with a taste of the harder & darker at the end of the second side. If you've got the itch for the hip-hop style, Danny's definitely got the scratch.

### Mogli "The Bizness"

#### Cincinnati Bomb Squad - 2/25/97

Some soothing make-out jungle on this one. Mogli keeps the jazz rollin' throughout the tape but comes up with some nice surprises in the end. 90 minutes.

### Phantom 45 "Dusted Fader"

#### Strength Recordings, Chicago - 3/13/97

If you've never heard Phantom before, you're missing out on one of our country's best. This tape is put together extremely well and displays a more technical style of mixing with proper cuttin' and scratchin'. A-side techstep/hardstep, B-side hardstep/jump-up.

### Jeffee "Domination 97"

#### Junglized, Florida - 3/18/97

90 minutes of up-front records, exclusives, and promos from the man behind Junglized magazine. Mostly hardstep with some more relaxin' records on the B-side.

### Adair "Passionately"

#### Bulletproof, Pittsburgh - 4/2/97

60 minutes of the darkest, most evil shit around. This one's moody as a motherfucker with skills in the cuttin'-it-up department. Excellent mixing from Pittsburgh's female junglist.

### 30 "Eclipse"

#### Uptempo Dance Music, Chicago - 5/1/97

This one's a 60 minute nightmare. Strictly the darkest techstep beats throughout with excellent mixing. The evil atmosphere is definitely what sets the tone on this one.

### UFO "Inner City Pressure"

#### Phunckatek, San Francisco - 6/5/97

Those who have heard UFO know what to expect with this one. Wicked track selection mixed in a more manipulative fashion with the scratchin' and beat dissection through 90 minutes of hard/dark jungle.

### Sine "Spectrum '97"

#### PFG Style Syndicate, Pittsburgh - 6/11/97

A-side chill, B-side tech. This tape is mixed with the pitch at +8 so if you like it hard and fast than this is the tape for you. 90 minutes featuring promos and dubplates from the man runnin' Steel City Jungle.

### Lion "Bottle Masters"

#### Junglout Productions, NYC - 7/1/97

This tape comes correct with the ruff n' rugged hardstep beats. Guaranteed some of the most up front material in the states due to Lion's record distribution business (these are the records the rest of us will be getting in 2 months or so). 90 minutes. Proper.



www.stjungle.com + www.massivemag.com = global internet domination, without the whips and chains.

Your dog has a nice goat Do you want me to kick your grandma in the throat?

Make the check out to John Drefahl. I wanna sell out now!



**Hey girls and boys!** DJ Phil of the Free Art!!  
 Cu back once again with the Happpy Hardkooor bits! Respect  
 to all you happy hardcore nutters out here! Keep it up!! It's all  
 about fun... and ain't nuthin' no funner! Sorry this article was  
 n't around last issue (booooo!). Hopefully it's a little more dif-  
 ferent than the article I wrote for bEAM magazine....

Firstly, respect to all the crews supporting and  
 pushing the happy hardcore vibe (and giving me a chance to  
 spin!). Bigger & Bolder crew out in LA (really, I had fun.... so  
 when is the next event??), Zak and company in the  
 Midwest! (kee area (and a big haooallo to the 2 cables in the  
 limo, Laura & Jess), and Ariand, Kate & company (don't give  
 up the ship). A special thanks goes out to two Matt Positive here  
 in Chicago. Positive Thursday this post July 3rd gave me new  
 hope for the happy hardcore scene. It's sad to say that Positive  
 Thursdays no longer happen, but Matt has a radio show on  
 Sundays from 9-30pm-12 am which features DJs strutting their  
 stuff live on the air (both big name & up-n-comers). It's  
 89.5fm- WHPK, the University of Chicago. Sorry, it's only heard  
 on the southside of Chicago.

Okay, enough about parties...how 'bout some  
 attention to rekkid reviews and stuff? Let me know. I'll try to  
 describe the toons as best as I can for all you non-DJ types. As  
 for you DJs and muzak freaks...here ya go wit the  
 toons....(I'm doing a lot more UK material this time around.)

**Cloudy Day** by Bang! This is the anthem!! If  
 you liked DJ Paul Elstak's classic, Rainbow in the Sky, you'll  
 love this one. Vocals by the hardcore diva herself, Donna  
 Grassie- and let me tell you, she kicks ass in this toon.

Extremely catchy! You'll be humming this for days. I've played  
 this at a few events, and this toon gets the crowd going wild.  
 All the happy hardcore jocks need this one! Dropped this hotite  
 at an event called Impact...the kids went butt nutty!!! Out  
 now on Next Generation Records.

**Dream Surprise** by Fade & Bananaman.  
 Omigodsh!! This is the shit!! It starts off with a breakbeat,  
 works it's way into kick drums and then...POW!!! The vocals  
 come crashing down and it's all hands in the air after that. The  
 vocals are from a girl name is Abby. She's nuffin' but pure  
 class. Smooth!! Definitely the toon for the ladies (as well as  
 the guys....) It's domestic too!! It's out on HighBoom Records  
 outta California. It's out on Moverick rekkids in the UK. Look for  
 this one!!!

**I Can Live Without You/ Phantasm**  
 (Remix) by Vinylgroover & Heidi. I really like this 12". It's  
 stompy and uplifting at the same time. The vocals on both cuts  
 give me goosebumps (really!). No sampled chipmunk vocals  
 here....it's all "live" vocals and boy are they yummy!! You'll  
 be humming this one!! This release is on Hectic Records. It gets  
 a thumbs up.

**Funfair** by Force & Styles feat. Jenna. More  
 musical excellence from the dynamic duo, Force & Styles featur-  
 ing one of hardcore's fiercest ruling divas, Jenna. I like this one  
 because it's sounds so... happy. It's a definite hands in the air  
 kinda toon. Two mixes to choose from, the vocal and instrumen-  
 tal (which has the harder kicks). I won't say too much about  
 this toon except that it rocks and I'll be dropping it most likely  
 in all my sets. Top tune from the top producers, Force & Styles.  
 Out on F & S's UK Dance Label.

**Crowd Control/ Ride on the Rhythm** by  
 Hixxy and Sunset on Pure Adrenaline (actually I got it as a  
 white label!! He!). Two classic hardcore toons remixed for  
 today's happy hardcore nutters. Top toons all around. Very boun-  
 cy with nice rusty bits. No vocals on both toons for the song  
 along crew! Hands up for these two cuts!!!

**Whistle** by Antisocial on New Essential Platinum  
 (personally I saw nothing wrong with the old Essential  
 Platinum). This is one of those toons you either love or hate.  
 However, if you start off hating this toon, you'll soon learn to  
 like it because it is quite catchy. It's bouncy and has a lot of  
 stomps to it. Plus there's whistles innit! It's a good start for New  
 Essential....

**Pure Space** by Supreme & UFO on Fusion  
 Records. Pure space is a francy little number which is like a ride  
 in a rocketship. There's the lift off, then the cruising speed and  
 build up, then it goes into orbit where the toon floats higher  
 and higher. Then: Zooooom!! Hands in the air for the rest on  
 this toon. It's a pretty toon....

**Cheeddar remixes vol. 3 & 4** on Quosh. DJ  
 Unknown & DJ Sy redo a James Bond theme song & Ben E.  
 King's Stand by Me. Trust me...it works! Can you say cheese?  
 This toon is wooooo cheesy, but oh so fun...as happy hardcore  
 should be! Money well spent if you get this one. This one is a  
 for all you happy hardcore DJs.

**Tricking of the Clock** on Hectic records. Good vocals on both  
 cuts. One of the cuts is a cover of an old Heart toon. (Don't  
 ask me which one!!) Very good

each and every time | spin. All you DJs out there... these toons  
 rock so go get 'em!!!

Now you're probably wondering where the hell I  
 got some of these rekkids. Well, I am 'n gonna tell ya!!! No,  
 seriously, there are two places that you check out. These aren't  
 records stores... more like record services. I'm not going to say  
 which is better of the two, but they're both very reasonable  
 with their pricing. Check both of them out and tell 'em I sent ya  
 to them!! Out of Florida comes **Indepth Records**.

Indepth can be reached by fax/ 305.556-1512 or  
[www.swifsite.com/indepth](http://www.swifsite.com/indepth) or  
[djkarbon@ix.netcom.com](mailto:djkarbon@ix.netcom.com). They're pretty good there and  
 have a decent selection to choose from. The second is  
**Nokturnal Records** based in Toronto, Canada and is run by  
 DJ Anabolic Frolic (you know, Hoppo 2 Be Hardcore CD Vol.1 &  
 soon-to-be released Vol.2). To get in contact with Nokturnal,  
 call **416.465.7025**, fax **416.465.6717** or check the  
 web at: [web at: web.direct.com/~chris/nokturnal.html](http://web.direct.com/~chris/nokturnal.html). (Ok  
 guys, you can send me my free rekkids now!!)

**And now for a few bits and bites....**

Okay, for reading material and what not, may I  
 suggest reading **bEAM Magazine**, not only because I write for  
 'em, but because it's a damn fine publication. Another damn  
 fine publication is **Dream Magazine** outta the UK. Lotsa hard-  
 core & jungle things, but the best part is the free stuff that's  
 been going with it. It seems that from now on, a free CD will  
 be included!! Wow, all that for \$7! The latest issue (#22) fea-  
 tures a nice little jungle mix by UK DJ, Wildchild. No, it's not  
 Danny the Wildchild, it's a female DJ outta London. It's a nice  
 little jump-up jungle mix. All that and this DJ Wildchild is cute  
 too.... Plans for other styles of music ranging from House to  
 trancecore to Old School and of course Hardcore will be on CD  
 form. Pretty cool shit. Don't ask me where you can get this  
 mg, you'll have to hunt one down yourself.

There's also an article in this issue with super  
 dupe hardcore producer **Scott Brown**... look for it and be enter-  
 tained!! (All typos were meant to be.)

That's it for me.... if you want to get a hold of me... try.

**525 W. Monroe, Ste 2400**  
**Chicago, IL 60661**  
 or call (773) 509-4931 or  
 try [PHILFART@aol.com](mailto:PHILFART@aol.com) or try  
[www.members.aol.com/philfart/fort.html](http://www.members.aol.com/philfart/fort.html)  
 (my page needs some work....)

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**Pom star of "Bebes in the Hood"**, **Messiah "U.B. nuffin!!"**, "I'm just a  
 toon", the good ladies of **MadMagazine**- **Frankie**, **Greg**, **Richie**, **Mark** & the rest of  
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 guys I met from **Minneapolis**, **Moose**, **Laura**, **Don Eraz**, **Mohab N**, **Brotha James**  
**O. Baker Rodney**, **Mr. Fibbs**, **Mark "Desident Anger"**, **Alwynne**, **Freddie**, **Stave** & the  
**ABS (I wanna go!!!)**, **Denise @ Source**, **Chico** & **Neoyupe**, **Chris B**, **John B.I.D.**,  
**Sommy**, the good ladies of **Florida**, **Agie & Alex** (she's with me), **Edoogah** & co.,  
**Monocore** rekkids for sending us that **Heart CD** (it stox, but I kept the picture of  
 Kedi and it's hanging in my cabinet at work) and most of all you the happy  
 hardcore fan/ nut/ nutger!! Keep it hardcore!! **Sychabitch!!** A special "Thanks for  
 being all that and then some" to my girls **get-Aud**, "the special" "Thanks for  
 the flow", **keep in touch**, **Luv ya!!** **UNTIL NEXT TIME**....

**Get You (Force & Styles remixes)** on United Dance.  
 Surrender seems to be the cut used by many happycore DJs. Do  
 not ignore the other side. Both toons are wikkid!

**Demo vs Coco & Static's Volume 4** on Cool As  
 It Gets. Two tracks of bouncy happy hardcore. Catchy as hell  
 melodies. Not much else to say except that it's a pretty decent  
 12". Good.

**Sy & Demo's Devotion** on Quosh. Another  
 vocally anthem. You'll love the part where the song turns into a  
 drum & bass toon. Nice vocals... I can't tell you who does it...  
 cuz I got a promo copy of it. It's a keeper!

**Show Me the Way** by Brsk & Hixxy on  
 Slammin' Vinyl. Pure bouncy hardcore tun with sparse vocals  
 and pure bounciness. Cool!! Check the flipside too!!  
**Vinylgroover's Time** on World of Obsession. A  
 remake of the Cindy Lauper toon. Sounds stooopid?? Hell no!!  
 It's extra good- with lyrics you can sing to!!! It's an anthem  
 and a half! Dropped this one at a party called Impact... the kids  
 went bonkers....

**Toy Town** by Hixxy & Starkey. Yeah, it came  
 out a while back... but you can't keep a good toon down!  
 Bouncy hardcore fun... no vocals, but who needs them for this  
 one?!

Thanks to a young lady out there named **Marthen**,  
 I'm now a fan of German pop sensation **Blumchen**. Her music is  
 happy and very bouncy. I have two of her albums,  
**Herzfreuzenz** (Heartbeat) and **Verliebt** (In Love) which  
 are all in German. She also records under the name **Blossom**  
 which is the English translation for Blumchen and she has an  
 album called **Heartbeat** (the English version of  
 Herzfreuzenz). Her toons all have a francy feel to them and  
 most of the are travelling at least 140 bpm (faster than most  
 pop toons). Some of her toons go about 180 bpm and still  
 maintain the happy bouncy vibe. As a vocalist, she kicks much  
 dooky booty! She sounds like a... girl (after all...she is pretty  
 young). Her voice goes with the music. I dunno what else to  
 say about Blumchen... except she's the BOMB!! (all that and  
 she's a cutie!!) Ready girls & boys, if you wanna experience a  
 totally different style of happy hardcore... search for these  
 import CDs. You won't be disappointed. Both albums are on  
 Edel records, Germany... (hope that helps) I want her stuff on  
 vinyl!!

A lot of goodies here, and you'll be hearing them

ask me which one!!! Very good  
A lot of goodies here, and you'll be hearing them

ask me which one!!! Very good



Creation has stagnated, here we sit at a stand still where speed = hardcore. What has happened... innovation is lost to the point where anything above 250 BPM with a gutsy 909 kick is considered quality and mixing is color by number. As hardcore techno, a supposedly creative genre in the ever imposing world of techno, comes to a creative halt, you're forced to stop and wonder how many clones can be released before people wake up and realize that a super speed grind is not all that new. We here in the land of the free, home of the brave, have a decidedly closed ideal about what hardcore is - as hardcore is still associated with rave culture... whereas in other corners of the globe hardcore has taken a split from rave shitheads and formed its own scene. The problem with continued immersion in rave culture (we'll just call it shit from now on) for hardcore is the audience. While hard music, whether it be punk rock, Slayer, NWA or Merzbow has always strived to shock and arouse the senses, modern day techno/house strives to lull you, groove you, or trance you. For some reason, many producers of hard-tech have decided that a 4/4 beat at high speed has different effects, and that repeated screams of "fucking hardcore" are still engaging.

As I sit here paging through the releases we're receiving, it's hard to keep a straight head about this shit. Corrosion Of Conformity remixes? Fucking shit, did some one slip something in my drink? A heavy load of shit has just floated through this mail slot and I'm not so sure about keeping on with this truck load of absolute crap. Before I ramble to far... I thought hardcore was supposed to be my escape from this shit. Guitar samples have become as commonplace in hard tech as 303 lines in the rest of crap ass techno. When I find myself preferring a nice listen to a David Lee Roth record instead of a hardcore track, I'm sure this shit is in trouble.

It's a pain in the ass to try and justify any of this talking, but I'll say this... girlfriends are for the insane and weak, and yes I'm pissed off about most things. This music bugs me, yet I am addicted- I get sick to my stomach every time I play a gig... it hurts to compromise, and the struggle is all my fault. Lets just say this, it's time for a mass dropout. To quote DJ Apollo, "The Underground Doesn't Stop", and although a lot of so-called journalists have debated for pages about the meaning of the word Underground, I'll tell you right now what it is. Underground is shitting on a turntable and playing a turd at 78 speed. Underground is West Fucking Allis. Underground is screaming at the top of your lungs for a few hours. Underground is whipping it out in public and not thinking twice. Underground is living without the worries of what others think of your creations. Underground is hardcore, and hardcore is a load of shit right about now. Throw away that 909 and pick up a sledge hammer.

I'll quit the bitching now, but keep this in mind, if you don't like the face of hardcore, all you need is a broken broom, a leaky faucet and a shitty microphone. Take it as you will... here's some record reviews...

**dan doormouse**

**The Haters- Mind The Gap (Vinyl Communications, US) CD**

Alright, these guys are a bunch of fucking rotating line-up noise-making queeros, but the noise they make is a whole lot of ass lovin' fun. For this one they amplify a bunch of staple guns and process the sounds of CD's and records being gunned by the good old staple gun (lemme tell ya 'bout the relationship I've had with my staple gun over the past year... it only takes four staples in the right places to get the head of your cock up to the size of a shotput, and just about the same weight, too... I'll tell you, in the time it takes to bake a potato, you can turn a sleeping friends open mouth into a mess of blood, broken teeth and open sore nerve endings, all the while enjoying the pleasurable thought that you can't tell the difference between the puss leaking out the side of your obnoxiously fat dillpole heat-seeking missile and the cum dripping down the side of you little pal's eyes... tea bagging was never so much fun. The Haters breed and we keep on bleeding. I like the Haters, they do fucked stuff that's a pleasure to sample from and a hell ride to listen to. Burn that shit... Oh yeah, I stapled this CD to a wall and it still sounded good afterwards... ya can't say that about just any old cut of ground beef. <dan>

**Merzbow vs. Gore Beyond Necropsy- Rectal Anarchy (Release) CD**

High doses of hard ass noise, taking the conventional band set up and fucking it so much that you think it's all a mix of noise gates and effects, but if you listen carefully to the noise you'll hear the guitars wailing away. The thing that really turns me on here are the guttural screams... a new dimension of shit spewage. All song titles include the phrase 'rectal anarchy' and let me tell ya, this is a bunch of ass chaos... and lemme tell you about the ass chaos I've dealt with in the past year... maybe not. A few of these "songs" are sweet little blasts of power-noise and screams that make for a treat to samplers ears. What can you say? It's noise, it's loud, it's harsh, it whups the monkey's ass. <dan>

**Merzbow- Oersted (Vinyl Communications, US) CD**

Merzbow back with more heavy trash noise slurring forth from the land of the wibberly wabbiterys. Randomness is key on this adventure and the sonic noise of this release is almost calming- not a lot of freaked out jumps or switching, but instead a lot of squiggly twacks and of course the trade mark white-powerful type-noise. Know it, love it, lick it... it's your noise. <dan>

**Dissecting Table- Human Breeding (Release, US) CD**

Eeeeba Skeeba and a bucket of liver lips! Hard ass noise death chants that smooth into chaos tech shit and spiral down into a mix of power rock drums and a spackling of dark-ambiance. And that's only the half of it. If good old Phil from Pantera were a Japanese dude without a band and a bunch of electro gear, he'd be screaming bloody murder the same way Ichiro Tsuji does here. This is the shit to kill innocent people to, as well as wash the dishes, pull some weeds, beat on hookers and drive to the mall with... and trust me, it's been Doormouse tested with all these methods and so many more. I like this... a lot <dan>

**Russian Bastard- 3 Past 7 In Moscow (Russian Roulette, Ger) 12"**

Russian Roulette only has three releases out so far but this brother label of Brutal Chud is quickly becoming a favorite. This twelve inch, by the Unknown Russian bastard (Noise Creator?) is a great follow up to the last release by Near Death Experience. In the same style, the 909 gets broken up into amazing drum patterns leaving you to decide whether these tracks should be mixed at 130

or 260. For me, this is a great break from the monotony of 4/4 speedcore with the beats coming off a lot harder than any 300 BPM track could. Pummeling breakbeats, not sampled but programmed, are thrown under noisescapes fit for the devil himself. Hearing this on a good loud system is reminiscent of a bad acid trip, slow and harsh. Double copies highly recommended: 9.5/10 <dan>

**DJ Iron- The Threshold of Tolerance (UHF, Aus) 12"**

Fourth release for Sydney's hardest sees Chicago's own Iron drop four tracks of his straight ahead speedcore. Highly malleable and thick with drum programming, Iron's style is quickly recognizable and it's easy to see why so many labels have been putting his stuff out. No real decipherable or repetitive vox samples come into the mix, making it that much darker and universal, cause, hey, any one can understand the meaning of a scream, but not every one can read Pakistani. Catch my drift? Anyway, the sound of pain is thick in all of these tracks, and although I can't say they deviate too far from what I heard on the "Fuckin' Deathcore" EP on Brutal Chud, this is still a good release that all of you hard heads are sure to be hearing in the near future. 8/10 <dan>

**Resident Evil (Seven, ???) 2x7"**

A cool double 7" thing that looks a lot like old punk 7"s. Photo copied paper sleeve inside plastic, etc. The music is pressed a bit low for the DJ, but as far as listening goes, this is quality shit in the Katznak vein. Dark synths and pongy hard 909 kicks rock the shit out, and I'm left a little pissed due to the pressing. This is one of those things that you'd love to play, but sometimes just can't. Definitely worth it for the collector, but if you're some lame ass that only buys hardcore to spin and not to listen, a second thought would be in line. 7/10 <dan>

**AbHinc- Farkhulise Fist (Widerstand, Ger) 12"**

This is one of labels that isn't very recognized by a lot of the hardcore scene because there usually isn't a 909 wailing on to high happy hell, but for those who know, a new release on this label is well worth the wait. This time around, the six tracks sound like something from a neo horror movie. You can feel the darkness all around. Down tempo breakbeats meet with aggressive drones a bit reminiscent of white noise. This shit is trip hop for the suicidal goth for the unretarded (good luck finding one of them), jungle for those with more than half a brain. Get this, take 40 hits of bad acid, get your hands on a few good razor blades and turn the lights out. 10/10 <dan>

**Christoph De Babylon- Seven Up (DHR, Ger) 12"**

Now this is what I'm sayin'! Hard breakbeats get mangled up and thrown into a stew of nasty dark

synth lines... think Panacea sped up a bit. The A-side holds a real long track with drones that never leave, as well as two white noise bits. I prefer the B side, with a moody chopped to hell Amen salad followed by a robotic Alex Van Halen whipping you into shape with the drum kit before dropping creepy synths on ya. The third here is a bubbly funk shit sandwich, followed by more droning in the last track. An excellent piece of wax. 9/10 <dan>

**Biomechanik Vol. 2 (Level 2, France) 12"**

All of the tracks here are off of the "Biomechanik" mix by Manu Le Malin. A-side starts off with "Oldskoolin" by Leray Des, and it's actually not half bad... followed by Delta 9's "Cyborgasm"... an alright track but I still yearn for the heshmetal days of "Deep 13". DOA gives us "DOTS" which is actually one of the best tracks I've heard from DOA lately... warped. DJ Pure gives the final A-side with "Overload"... a nice white noise filler. B-side is again my pick. Deadly Buda does some weird shit with theme music and a simple hip hop beat on "Hip Hop Gangsters"... and Nasenbluten fucks shit up rap sample style on "Fuck The Politics". Freak finishes things off in trademark fashion with a swell beater of a track "Hammerhouse". A good collection worth the single price. 8/10 <dan>

**DJ SpeedyQ's- Psychic Shock EP (Dead End, France) 12"**

The A-side here is a down tempo pounder and a long ass one at that... guess what... I prefer the B side: two tracks of quicker pounding hardcore. The first is crunchy distorted Frenchcore while the second twiddles me nickel just fine with weedy sounds and a head fuck vibe. 8/10 <dan>

**Eiterherd- Brachhial Gewalt (Special Forces, Austria) 12"**

An excellent 12" of fucked industrial hardcore. 5 tracks of sludge beats that sound appropriate at 33 or 45, and I really can't tell where the speed is supposed to be. The label side opens with Brain Dead. At both 45 and 33, this one's a slammer, and to be honest, I've been using this one twice in sets. From here on out it only gets crazier, with a lot of excellent noise layers and kicks that get muddier as the 12" rolls on. Not for you sissycore lovers. 10/10 <dan>

**Corrosion Of Conformity- Rotten Remixes (Industrial Strength, US) 12"**

Christ, what a load of fucking cunt. I stuck this up my ass, shot it out, ran over it with my car, left it in the sun for a week, cooked it with corn and collard greens, took it shopping with me, pissed on it about 400 times (it got stuck in the toilet after the ass incident) and it still sounded, as the title suggests, like a rotten stinking chunk of shit. Refund please? Oh, wait, I didn't pay for this... I'll sue then, I think the pain and suffering I endured from listening to this thing caused the seizures I've been getting late-

ly... but it could have been that whole Gianni Versacchie incident. fuckshitnotadamthing/10 <dandrew Cunnamouse>

### Christ Of Noise- Hard By Nature (Provision, France) 12"

A bit more straight than most French stuff, but somewhat interesting, none the less. Two of the tracks are pretty good, while the third is over-clichéd and the fourth just a load of shit. The two that count, 'Intruders Are Coming' and 'R@nd Brain' are straight ahead voxless grinders that are slow enough to keep you going but fast enough to keep you spazzed out while retaining a nice volume of noise. 7/10 <dan>

### Kill All Happy Sukkaz (Brutal Chud, Ger) 2x12"

An awesome compilation with tracks that pretty much give you the ground work for a lot of the more straight forward hardcore coming out. Nasenbluten, DJ Tron, Freak, Black Blood, S37, Hammer Bros, Noize Creator, Bezerker and a slew of others offer up true gems. The Nasenpuessies drop a great intro ripped straight from Negativland and rom a powerful little dirty up your nice little rectum. Freak noises us out with his crunch tweak shit, and it's all good. The one that really impressed me here was the track by Choose. Fucking jackhammer tumbling percussion like some of his stuff as P Server on Fischkopf, but almost in a tribal way. Do Not Miss This. 9/10 <dan>

### Animal Intelligence- Testicular Terrorism (UHF, Aus) 12"

Sydney's finest and off shoot of Rage Reset comes back with a solid third release. This is the direction I like to see speed core headed. Sludgy kick drums and anti rave propaganda get shrouded by fucked synths. The opening track "The Object of Rave" is a prime example of these tactics with a great sample of a news caster stating "...she died from taking the drug ecstasy...". Following is a strange dark break track with samples from "The Crow". I could have used a bit less of the vox sample, but the darkness makes up for it fairly well. The label side gives it up with a Freak styled speed track. Muddy kicks that are powerful, in your face and mean as hell. A definite Amiga quality shines through. The second track is reminiscent of some American gabber with a harder Aussie edge in the percussion. The final track brings back the ecstasy trade with more vox samples, the difference here being a slowed down tempo, with dark keys dropping the atmosphere. A solid release from UHF, a label quickly becoming a force to reckon with. 8.5/10 <dan>

Contact mail: PO 564, Hurtsville NSW 2220, Sydney, Australia

### Motherlode- Eschaton 001 (Eschaton, 001) 7"

A high quality 7" pressed on rockin' white vinyl. The artist side is a thumping mid tempo 4/4 industrial tweak track that is a bit reminiscent of old mid-west hard acid shit. The noise builds along with the energy and this track turns into a full on head banger with strange ear grating drop outs. The flip is a bass heavy romp into the world of experimental breakbeat jungle slop. This would make a fine addition to the box of any jungle (or not so jungle) DJ with an open enough mind, although that doesn't seem to be so common now a days. To hear this track on a loud system is to bathe in bass, try it, you'll like it. 9/10 <dan>

Contact fax: 44-181-364-1451

### Jessy James & Lucifer Squad- Satan (Lucifer, New Zealand) 7"

Another 7", and I'm actually starting to like these

as it seems the less money at stake, the more people are willing to put their ass on the line, as far as experimenting musically. The A side holds the speedcore mix which mixes well at 200 and 400 bpm, but my pick here is the industrial mix with its deep throbbing kick drum, bellowing sirens and harsh noise background. 8/10 <dan>

Contact fax: 41-62-923-4122

### Syndicate- Fist 12 (Bloody Fist, Aus)

More Amiga sludge butt monkey ass grinding from these two fine young brothers out of Newcastle. Info side drops more and more and more Chuck D samples over some 909 beats. Imagine that. Next up is straight up speedcore Amiga grind that BF has gotten known for. Delta 9 samples ("...you die you muthafucka...") straight outta the shit horror flick Shocker and bluegonging tempo's that would be boring as shit if it weren't done by the masters, and it is. The final track on the side starts as a nice little house number that gets run into a raging wall of double tempo speed with old school chaos synths. I like this sheet, main. Flip this bitch for two breakcore numbers, the first being on the more harsh side while the middle track is almost a straight up jungle track, while still retaining the Bloody Sifter. I made this with my toaster and a slice of raisin bread" vibe. The final track here is the killer. Hardcore hip hop and hardcore techno once again go at it for a full twelve rounds. After seeing Mark N. cut up doubles of this track, I'm a bit ashamed to play it, but I guess I'll have to. Yep/10 <dan>

### Senical- Dark Domestic Temper (Killing Rate, Denmark) 12"

The second release for Lasse Steen's aka Choose label. I wasn't who it was by the title, but after one listen it was clear that good old Lasse was up to evil analog terror. The first track on the info side gives up one of those kicks reminiscent of his P. Server material. Just about the hardest drums around and no amount of chaos is spared. Always dark and always mental these are (at least to me) prime peak hour floor material. The way this stuff gets inside your brain is amazing...The synths sound like Randy Rhoads on 48 ponds of coke run through 78 echo and distortion units, fuck it man, limited to 500 copies. If you don't buy this, you've got to be mentally incapacitated or just some chunk of rave scum with an anal ecstasy suppository up your ass, wait, that's 95% of our readers. 10/10 <dan> Contact fax: 45-42-91-3925

### BSE DJ team- Rinderwahn EP (Hardplastic, Ger) 12"

More goodies from the Soundbase Distribution pool. This is the first Hard Plastic release I've gotten, although I've heard the fourth and it was pretty good. The info side here opens with a storming track of evil grating textures followed by a crazy track of ricocheting kick drums and jumpy noise playing off of the percussion with ferocity that seems to be lacking in most speed shit coming out now. The flip side brings the tempo down a bit with more excellent programming and finishes things off with a fucked track titled "Zorro's Dance"...a surfy Greek rock shit bagger that gets distorted to hell over the course of three minutes, a sheer joy to listen to. 9/10 <dan>

### Reverse Records 001 (Reverse, France)

Those wacky French. Red wine, bad hygiene, good food, whatever. The hardcore coming out of France right

never trust a man named stan.

now gives me a big fat woody, and this release is no exception. The good thing about this stuff is that it is always pushing forward and finding new sounds, not that it's always good, but you can only progress through trial and error. What we've got here are six sound experiments that are effective to varying degrees, although all of 'em have a little something that is pleasing. From industrial speedcore to Spiral Tribe sounds to straight up noise to ripped out fast shit, the styles here are all interesting and you can bet your ass I'll be playing this one. 8/10 <dan>

### Techno Animal- Phobic (Chrome, Ger) 12"

Six tracks this time around and much more playable than his previous outing for Chrome (One Day In The Woods, Chrome 1). I still think the Sidewinder material is better, but that's just me. Side 1 is Myth/Illogical in three parts and side 2 is Fistfunk, Toxicity and the rather interesting Needle. Needle, with the sounds of records being sped up and slowed down, comes across as something that could have been released as a Sidewinder track. For those who've heard the first Techno Animal on Chrome this one "is" much better, more defined bass kicks and the like. This still carries a laid back groove though, so if all you've heard is Panacea or Dark Chrome then you should have a listen first. <fish>

### Hammer Bros.- Police Story (Digital Hut, US) 12"

The brothers are at it again. Lots of insane samples that I can't understand. People talking faster than humanly possible, beats clipping along at a similar pace. More jokes about DJ Paul (can we ever have enough)...at least I think they're jokes. I don't understand Japanese. One side of the record closes with a long sample from some movie or another... nice scream near the end of that. Serves as a good intro/outro/segue or just something to freak out your neighbors with when you'd like a visit from the cops. Yum. <fish>

### Merzbow Plays Smegma Plays Merzbow (Tim Kerr, US) 12"

One side is Merzbow doing Smegma tracks and the other side is Smegma doing Merzbow tracks. You're a better man than me if you can figure out which side is which without looking at the record. Speaking of which, it's a picture disc... Merzbow + picture disc = good... This record seems to catch Merzbow in a mellow mood as it's not the same sort of harsh-tonics that he's sometimes prone to do. His side is delicious all the same. Smegma provide some of the weirdest sounding stuff I've heard them do and overall I think I like their side better... They've even got better pictures on their side. Look real close at the letters. <fish>

### Joey Jupiter/Doormouse- Body Partz (Digital Hut) 12"

Now you could all say I'm saying nice things about this record just 'cause it's by Doormouse... but I didn't get a promo, so he's damn lucky it's good. In typical Digital Hut style there are no track titles anywhere so figure it out for yourselves. The Jupiter side opens with some crazy track that begins with a straight tone and descends into a bit of speedcore mayhem, the second track is a low-tempo acid track that breaks down into something that sounds like a horn... First track sounds amazing if you drop two copies together and get them phased... mindfuck flange noises. Doormouse side is slick and slippery... If you've ever wondered what happens to all the kickdrum distortion that "isn't" on Fischkopf records, here it is. The first track is about as raw as an extended no-lube handjob. The second track is from his tape, so maybe you've heard it before... great track, but I can't understand why it's got a fucking FADE OUT!! Oh well. Won't stop me from playing it. <fish>

### Corrosion Of Conformity- Rotten Remixes (IndustrialStench, USA) 12"

Rotten?? Yes, it is... like that time that you were walking home from school and all the hesh kids whipped bad eggs at you in the lane by the cemetery... and no matter how hard you tried you never could quite get the stink out... OK, maybe that only happened to me... but I bought a bunch of records the same day as this and it cost me \$35 to get them dry cleaned to get the stench of this putrid record off them... /10 <fish>

### Lasse Steen- A07 (Agent Orange, Germany) 7"

Hardest thing I've heard from the man behind Choose and P. Server. The track to check out is the one on the scorpion side, and remember kids... it "is" 45rpm... blistering fast, mind-raping, acid nightmares for anyone who thinks that all the available sounds have been squeezed out of those little silver boxes... 8/10 <fish>

### Nasenbluten- Dead Girl (Dead Girl, Aus) 7"

Imagine you went back to the '70s and gave everybody loads of crystal meth, hired an MC to scream obnoxious things at the crowd and proceeded to play an entire set of Disco 33s at 78rpm... Sounds like fun?? It's not really possible to go back to the '70s and snag all those girls in funky pants, but you can buy this record and play it at parties and watch the candy crews dance until their little booties start to sweat their way out of those baggy pants... and nipples start poking through baby tees... and... Elvis the pelvis had a brother named Enis, he was a big hit at parties. 9/10 <fish>



# massive's hardcore!! playlists

## DOORMOUSE

### Gimp Master Collar Bone-a-phone

Squarepusher- Big Load (Warp, UK)  
EboMan- Sample Madness 2 (XL, UK)  
Christoph De Babylon- Seven Up (DHR, Ger)  
Davros- I'll Kill You (Unknown, US)  
Unibomber- Church Of Christ (MATC, US)  
Johnny Cash- Mean As Hell (Columbia, US)  
Johnny Cash- Live at San Quentin (Columbia, US)  
Johnny Cash- Live at Folsom Prison (Columbia, US)  
Johnny Cash- Golden Hits (Columbia, US)  
All El Duce material ever recorded... fuck the Mentors, I'm talkin' solo.  
Etherhead- Brachial Gewalt (Special Forces, Austria)  
Fuckin' Doormouse 2 (Cassette)

### Zodiac/Noize

Eraserhead/Mouse-Anticore 1-2 (Anticore, France)  
Praxis/Micropoint/Invisible SP-Stormcore (Stormcore, UK)  
Shitspitter-Crapshoot 13 (Crapshoot, UK)  
SpeedyQ's/DJ Radium-Dead End 4-5 (Dead End, France)  
Gwal/Etherhead-Wierstand 1-3 (Widerstand, Ger)  
Creator-Russian Roulette 1/3 (Russian Roulette, Germany)  
Super Power-Things To Come 3 (TTC, US)  
Dj Pure and Jackal-Subversion 1 (Subversion, UK)  
Senical-Killing Rate 2 (Killing Rate, Ger)  
Slaves Of Our Devil Master-Sodom 3/666 (Sodom, France)  
DJ Freak-Epithet 10 (Epithet, France)  
Ho Exe/Elektroplasma/ADC-Uncivilized World 1-3 (UW, France)  
Somatic Responses-UFO 5 (UFO, France)  
Centuria-Zero Tolerance 7 (ZT, UK)  
Jackal-Praxis 24 (Praxis, UK)  
Undertakers/BWK-Zyklon B 1-2 (Zyklon B, Germany)

## FISHEAD

### tastes like chicken / northern hardcorps

Bodyparts ep. - Doormouse v. Jupiter (Digital Hut - USA)  
Fresh Flesh ep. - Cannibal DJ (Blood'n'guts - USA)  
Still More Fukt Muzik ep. - Memetik (Bloody Fist - Australia)  
10ops Blocks ep. - Ingler (Epithet - France)  
Shadow Boxing ep. - Nasty Habits (31 - UK)  
Specimen ep. - Warfare (Gyration - UK)  
Rectal Anarchy - Merzbaw & Gore Beyond Necropsy (ZSF Produkt - Japan)  
Piscean Nutsoc ep. - Bastard God (Integrity - Canada)  
AO7 7" - Lasse Sreen (Agent Orange - Germany)  
Monty Python's Meaning Of Life lp. (Arista)

## DJ TRON

### PornoMasterGhettoBlaster

Walter One - MOK78  
Violent Aggression - King of the Hill EP  
DJ Gizmo - Straight from the Hague  
Inferno Bros. - Slaves to the Rave (Neophyte Mix)  
DJ Tron - Hardcore Traxxx Vol 1

D.O.A - D.O.T.S  
DJ Tron - Threshold of Tolerance EP  
Omar Santana Mind Ripper  
Skinny Puppy - ALL  
DJ Tact/DJ Tron - In Full Effect EP

## Nikafuckindeemas

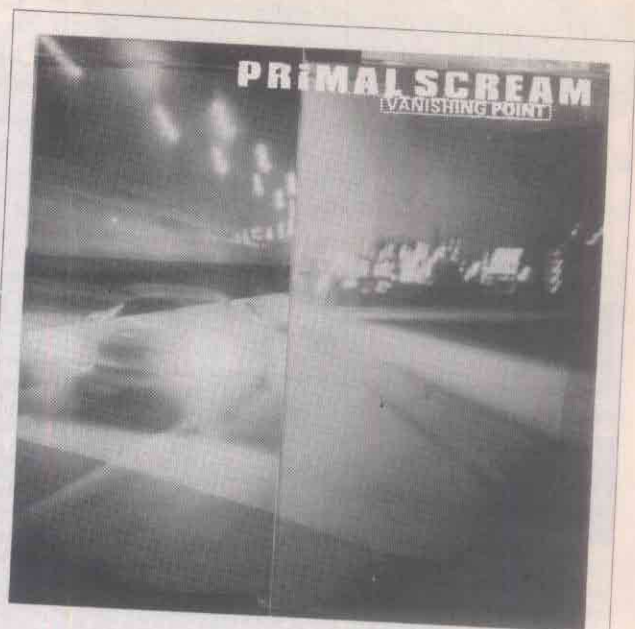
### Syntax distro/D.I.S.

Eraserhead/Mouse-Anticore 1-2 (Anticore, France)  
Praxis/Micropoint/Invisible SP-Stormcore (Stormcore, UK)  
Shitspitter-Crapshoot 13 (Crapshoot, UK)  
SpeedyQ's/DJ Radium-Dead End 4-5 (Dead End, France)  
Gwal/Etherhead-Wierstand 1-3 (Widerstand, Ger)  
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Centuria-Zero Tolerance 7 (ZT, UK)  
Jackal-Praxis 24 (Praxis, UK)  
Undertakers/BWK-Zyklon B 1-2 (Zyklon B, Germany)

## Eric L.

### Gimme yer sister Los Angeles

DJ Jappo-Bring It Fine (???, Italy)  
DJ Heaven- 3-1-2-3-4 (Skulduggery, ???)  
Mass Phase-Don't Ask Me (Hardplastik, ???)  
DJ Promo-Kill Da Noise (ID&T)  
Sigma 909-House Of Pain (Knor)  
Public Domain-Fuckin' Bitch (Labianna, ???)  
Bald Terror-Drum Machine RMX (Rotterdam)  
Omar Santana-How It Sounds (H2O)  
Dj Isaac (Dwarf)



## ROLLING STONE

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## UPCOMING...

The Brutal Chud stable also has a few new 12"ers in the works. Black Blood offers up a slow (in tempo) record of pounding PCP style core, while Russian Bastard drops a new one on the Russian Roulette imprint. Let me tell ya, I'm drooling for this one. Somatic Response style death breaks that wail at 120 BPM or so, beating on you twice as hard as anything twice as fast.

DJ Tron's label, Blood & Guts, comes out with its third release. Done by none other than Noize Creator, this is headbangin' core for the heshier in all of us. I'd say more but I just moved and unfortunately this one is trapped in a box somewhere and the deadline is now. Sorry. Definitely worth the dough.

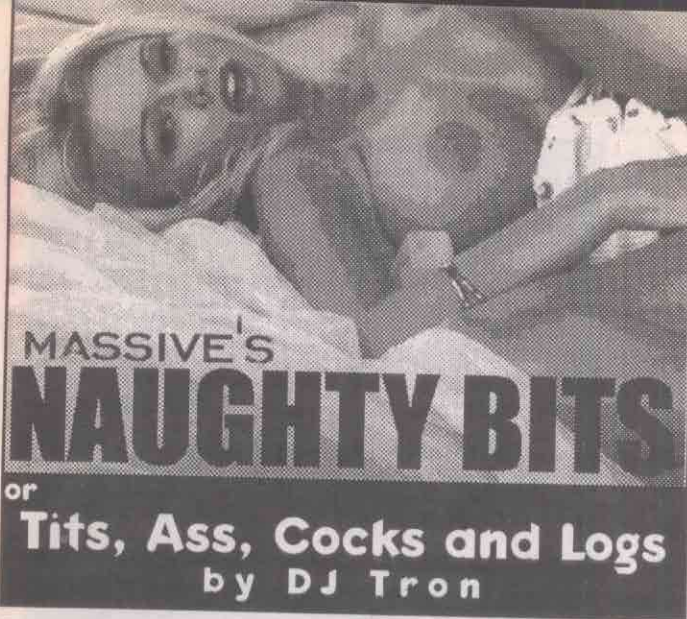
Look out for the new Skreem magazine in your sorry excuse for a city soon. Interviews with Deadly Buda, a bunch of Austrians and, um, shit I don't know, but this is by far my favorite hardcore 'zine out there. Chocked full of no nonsense information and record reviews.

Keep your eyes open for more quality hardcore in stores, and for those of you around here, you know how hard that can be. For those of you that aren't satisfied with the soft and straight forward shit, SYNTAX DISTRO will now be stocking some of the most amazing and hard to find bits of music around. For those of you that long for the times when you could actually find good hardcore every week, this is a great thing. Founded by a few guys that got tired of working at shit for brains Watts Distro, this is a company filled with a knowledgeable and honest staff.

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Next issue.... interviews with  
**Memetik, Xylocaine and Embolism**  
**(Bloody Fist), Suicide Squad (Born To Kill), DJ Entox (Skreem), and hopefully No Name and Auto Psy (Fischkopf)**

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# MASSIVE'S NAUGHTY BITS

or  
**Tits, Ass, Cocks and Logs**  
by DJ Tron

The overwhelming response we received for last issue's 'Naughty Bits' impressed us so much (see our letter section), that we just knew it had to be done again. Or better yet, make it a regular feature- we're always down with keeping our readers entertained (or offended). Last issue's installment was written by a well known midwest DJ who chose to stay anonymous (no, it wasn't Doormouse, either), but this time, it is presented "in the flesh" by Chicago's DJ Tron- owner of Blood n' Guts records, and producer of some the more stompin' Gabba on the planet. Jeff works in a Porn shop, so he was our obvious first choice to grace this section. An odd occurrence here is the fact that Jeff, our anonymous first writer, and our other pick to write here- Ron D. Cora (if he chooses to do so in a future issue), are all hardcore DJ's... So, with that logic- if you are some pussy ass House enthusiast, you better turn the page now. Everyone else with a sense of humor- Enjoy.

So here's this chick with some guys fist so far up her ass, that he could massage her tits from the inside. All at the same time, she has the back of her throat coated with guy number 2's goopy load. Follow that scene up with guy #3 pissing into a funnel connected to the same chicks pussy, and put a title on it that nobody in America could possibly understand. That, my friends, would complete the process of producing a foreign porno film that will rent out everyday!! Without fail! **Guaranteed!!**

This is my job, outside of music, and I love it. At any given time, I can watch some guy with a 12 inch spear ream some hot chicks ass, or better still, I can watch some hot bitch strap one on and fuck her girlfriend's ass until she turns blue. If you're like me, the latter event is the one you would spill your load to. For hot lesbian action, check out "Where the boys aren't- Part 9". Watch Janine, Alexis, Christian, Chasey Lane, Christy Canyon and others explore the wonderful world of lesbian raunch! Watch Janine get DP'ed by two of her co-stars. Wow!! Believe me, this is one hot video. I don't want to spoil the ending, being as how I know most of you rent these videos for the intelligent, well written, multi-leveled and complex stories that surround the yucky stuff, but expect a well deserved reaming. On another tip, there is "Zazel." This tape is way hot! This is also one that couples can get into together. It is filmed beautifully on 35mm, and features nothing but Penthouse Pets from around the globe. Believe me, these woman are gorgeous. There are some very creative techniques involving "Dildo Boots," and there is an incredible 3 woman/ 1 man scene towards the end of the tape that is guaranteed to produce "results" for both partners. Only problem is it gets a little "artsy" at times, but that is what the "fast forward" button is for, right?!

Alright, enough with the nice, tame, stuff... It's time to get raunchy. If you want a video that will invoke a reaction, try "Shit Dinner." As the name implies, you get exactly what you ask for. I put this tape on once in a great while to shock the fuck out of whoever is lucky enough to be at my house at showtime. I honestly cannot see how any one can get off on this video, or any other video like it. I use it to scare people. I won't tell you what happens... Ah fuck it, I will! Basically some chick is

eating some guys asshole out, when all of a sudden a huge log shoots out of his ass and lands in the chicks mouth. And of course, the logical thing to do would be to squish it between her teeth and eat it, right? I mean, why spit it out when dinner's free? Believe me, this is intense!! Highly recommended to shock, but if you jerk off to this, you really scare me! But, if this kind of thing gets you wet, fear not, I will review another video of this nature... next time.

Imagine a paper cut on the tip of your dick, or a razor blade splitting your clit lengthwise. That would be almost as crazy as the time I had my eyes and balls switched and surgically attached. I couldn't see shit through all of the pubes. Or the time I had my asshole sewn shut because I thought I could get a sexual rush from having the logs build up inside me. That totally backfired! The logs ended up re-routing through my cock. Imagine having logs try to squeeze out through your dickhole. Makes you guys out there cringe, huh? Have a little more fucking respect for the women giving birth to your children, fuckers!

Rocco Siffredi has an amazing cock, Janine is one hot lesbian, Tammi Ann is a slut, Seymore Butts videos are all good, John "Buttman" Stagliano is HIV+, 303 music has gone commercial and not worth it's roots, chaos will sweep the world, my girlfriend has permission to fuck me up the ass with a strap-on dildo, and 'The Honeymooners' still remains the best quality programming that that fucking evil box has ever had to offer! Those are the facts, and they are undisputed!!

## Ten Pornos to check out!

Where The Boys Aren't 9 (lesbian)

Zazel (couples)

Seymore Butts: Gluteus Maximus (couples)

Fresh Meat 4 (recommended by Scott in NY) (hardcore)

Chameleons (old, but worth the hunt) (couples)

Shane's World 7 (lesbian)

Diva 3 (lesbian)

Buttwoman 97 (couples)

Nuttin' But Bitches (lesbian)

Takin' It To The Limit 10 (bizarre)

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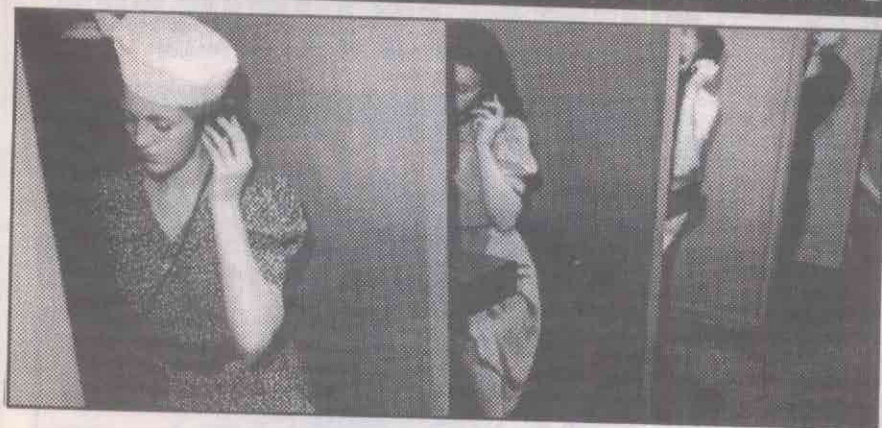


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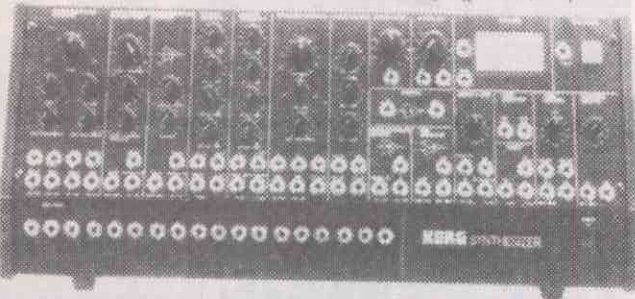
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# CAPTAIN'S ANALOG



## Korg MS-50

A while back I told the tale of the Korg MS-10, the pint sized wonder box I picked up for \$75. It is no secret that the MS-10 is the baby in a family of powerful semi-modular synths; however, in the rather position is a machine entirely modular with no pre-patched connections. Bear in mind people that this is not modular in the way of an ARP 2500 or a Moog 55, it is all on one circuit board, but all the features are brought to the front panel and you need to patch at least a few cables just to get a sound. The module compliment is strange and suggests more of a utility module, but along side another small modular, like an MS-20, this system becomes very powerful. I realized the tremendous power of this system way back in 1993, and began the search. Recently, I finally acquired the holy grail, and I would love to tell you about it.

### The layout:

The MS-50 is a slanted front black box about 22" wide and 7" tall. The front panel is nicely organized with all the knobs on the top part of the modules and the 1/4" jacks on the bottom. Below the modules there is a group of 5 mults. Mults are convenient when patching, as they act as front panel Y cables that allow you to send a signal to more than one destination. The modules, from left to right, are an oscillator, a voltage controlled lowpass filter, a VCA with a variable high pass filter, an ADSR envelope, a unique hold - delay - attack - release envelope, a modulation generator, an adding amplifier, a voltage supply, an integrator, an inverter, a linear VCA, a ring modulator, an analog volt meter, a sample and hold, a noise generator, a divider, a manual trigger, an audio amp and a headphone amp. The oscillator responds to both 1 volt/oct. and Hz/Volt control voltages. This is great because it allows the system to be interfaced with both the Korg MS synths as well as other manufacturers' synths. There are individual outputs for each the triangle, sawtooth and variable width pulse waveforms. In addition to the before mentioned control inputs, there are two variable strength inputs. There is also an input for controlling the pulse width from voltage. The lowpass filter is everything you would expect from an MS synth and then some. I have been told that the design of this filter uses higher quality parts and is of a greater quality than that of the MS-20. I don't know if I believe that, but it is a great sounding and very unique filter. The key to the distorted hi-hat sound that you hear all over techno records these days is distorting the Korg MS filter. The VCA is just what you would expect too, except for one small detail, one that I would consider a

breakthrough- there is a variable highpass filter. Although this cannot be controlled from voltage, it allows the sound to be varied quite severely. I use it to make percussion sounds and to make my thin bleeps even thinner. This is in no way even comparable to the resonant voltage controlled highpass in the MS-20, but it is a welcome feature. The VCA is quite regular in every way, offering control of how much the control voltage affects the amplifier. The envelopes have a few features that separate them from garden variety types. The first is a standard Attack - Decay - Sustain - Release variety but with three varieties of outputs. The first output starts at zero volts and goes up, the second output starts in negative voltage and sustains at zero, the third output is an inverted version of the envelope. The second envelope is of the hold - delay - attack - release variety. The hold stage acts as it does on the other MS synths, converting a trigger into a gate of the length you have dialed up. The delay sets the length of time that will pass between the receiving of the trigger and the beginning of the attack. The attack sets the time between start and the peak and of course release sets the time it takes the voltage to die to zero again. The same positive outputs are available on this envelope, instead of the negative out there is a delay trigger output that sends a trigger as the envelope begins the attack stage. This envelope is useful for making echoes and other delayed effects when used in combination with the ADSR envelope. It is always welcome to have strange envelope possibilities. The voltage controlled LFO, or Modulation Generator as Korg calls it, is useful for all sorts of uses. It has outputs for triangle, positive saw, negative saw, and variable width pulse waves. There are external ins for controlling both the frequency and the pulse width from voltage. This is basically another oscillator set for a lower frequency range. Why don't all monosynths have a voltage controlled LFO? I wish I knew. The adding amplifier, or Adding Amplifier, is useful in an indefinite number of ways. This is a key ingredient that is missing from the other MS synths. Using this module, you can modulate any parameter from multiple sources with control over the mix of the controllers. This is important as soon as you want to use both the LFO and the envelope to control the filter. It also should be noted that the mixer can mix either audio or control signals, and because Korg decided to make all voltages sweep from -5 to +5, audio and control signals are actually interchangeable. This is a concept that is important to note if you want to get the most out of this or any modular. The voltage supply is only there just in case you

## by Mark Verbos

need it, as a fixed voltage. I suppose this could be used to power anything looking for 5 volts. The integrator is actually a variable slew limiter or glide processor. This allows any changing voltage to be slowed down under the control of the knob. This includes portamento type sounds as well as release envelopes. Send anything through here and you have control over how fast it can change. Nice. The inverter is used to make positive voltages negative and vice versa. This is most useful with control signals, but whatever signal will be accepted. The second VCA is intended for control signals. This allows you to automate how much modulation is occurring. For instance, you could control from voltage how much the LFO is modulating the filter. VCAs, the more the merrier.

The ring modulator is another thing that separates the -50 from the -20. The ring modulator on the MS-20 is not an actual ring modulator and thus it can only be used between the two oscillators. This is a true ring modulator and can be used quite effectively on any signals including those from other modules in the system as well as those from outside sources. Ring modulators are great for robot voices and metallic drum beats.

There is a sample and hold with an internal clock. The sample and hold is great for making those computer sounds from old movies. They are great for adding random modulation to sequences and creating stairsteps in LFO signals.

The noise generator is nothing too special, but necessary for drum sounds and anything random. The divider works at both audio rate and on clock triggers. This has outputs of /2 and /4. On audio this means an octave down and two octaves down, on clocks this means half and quarter speed. It is worth noting that anything coming out of this will be a square wave.

The audio amplifier is actually an envelope follower and trigger extractor. This is kinda like the external

signal processor on the MS-20. Unfortunately, there is no pitch follower included. The headphone amp allow you to use the machine with headphones. Alright.

### On the Up Side

This is a very powerful instrument. It is not too common for this type of versatility to appear in such a small package. It is well layed out with all the jacks on the bottom to keep the cables out of your way. It is clean and crisp. It has a good mix of both normal and abstract utility type modules. The voltages are all -5 to +5 peak to peak. I find this to be a comfortable configuration and easy to use for all types of patches.

### On the Down Side

The biggest downer here is that there are very few of these out there. MS-20s pop up all the time, but I have seen very few of these. The second thing is that I had to pay a pretty penny for this, about a thousand dollars. I wish it had two oscillators. I wish there was a pitch follower along with the envelope follower, and a full featured high pass filter would be nice.

### On the Outs

All in all I love this thing. I think it is worth the money, especially when you consider that it was \$1200 new. Just remember that a 303 only cost \$300 new and they get over a thousand dollars now. I looked for one of these for all this time, so I really couldn't tell you to go out looking for one of these. Keep your eyes open and if one falls in your lap, be aware that it is something useful. Again, paired up with an MS-20 this thing is a powerhouse. So, watch out for my records, make good music, and read this space next time for some info about how to make some gear yourself.

wilhelm k.

believe

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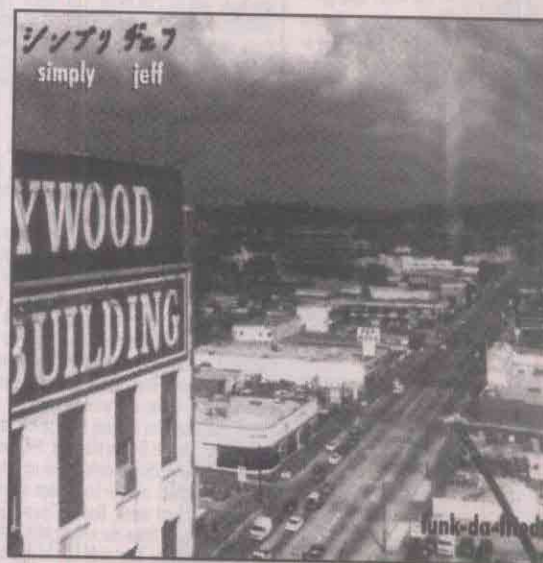
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# SCENES

## Tribal Gathering

In a grassy field in the middle of god-knows-where, all sorts gathered for a day of carni rides and DJs. So much to hear, see, and schmooze, yet so little time. Scared of the freaks and the sea of beer bottles everyone was falling over, I nestled in to watch the reaction to the latest craze in imported music- Detroit techno.

Kids flopped and pissed against the tent in relief. Thousands danced to the 'hometown sound'- hoping to create a vibe they have only heard about. Upon picking up my accent and learning I was from Detroit, an inhabitant of the tent proceeded to treat me like I was from sort of glossy music haven where the streets were lined with white labels and people dancing. I informed them that potholes and burns line Detroit's streets and we only have three record stores within city limits- not one an every corner. The other people who I had a chance to talk to would chop a leg off to be on the level of musical privilege that Detroit has. The reaction to the DJs and the music was like something I had never seen in Detroit. Only when AUX 88 came on did people stop and scratch their heads. They couldn't understand a sound or a group that is as much as a part of Detroit as traditional techno because it wasn't the sound they had glorified.

Then it happened. The 'Detroit' tent closed in respect for the Grand Daddies of electronic music. Nearly 3,000 piled into a one ring circus tent to hear THEM. The curtain opened and four Germans in black started playing 'Numbers' live. They tweaked and turned knobs resulting in a set of greatest hits and one track never heard before. Kraftwerk produced nearly two hours of sounds and emotions that in the 80's helped plant the seed that would give birth to 'Detroit' techno. I had never been so excited to be in a field with so many strangers, but at the same time I missed my friends and home.

After spending two weeks in London, I missed the potholes, burns and warehouses of Detroit. London will never be or understand Detroit as a city and vice versa. Detroit's darkness has produced a beauty of rhythm and beats London only wishes it could possess, and one Detroit is still learning to recognize.

Diana Detroit

## Atlanta Massive

...further ramblings from the bk brother

"In a zig-zag meditation, I have to clear the situation, Le Gooster boosts the beat, rises up to the occasion....."

Le Gooster - Zig Zag Zen - Shadow Records

"with an e-z wider beside me, I hit the key, bk bust the verbage while hittin' the herbage..."  
-bkbrioler

Laid back in the cool air seems to be the way these days, as summer is officially here in the Hotlanta. I'm sitting in some lovely AC and listening to some of the best hip-hop I have heard in a while. Le Gooster's Zig Zag Zen has sunk me into some down-low funk, and funk all those "Electronica" hyping mainstream media suckers. I'm tired of reading those sorry ass articles by chumps who check out a Goldie record and talk deeply about the roots of the scene. And speaking of the scene, let's switch channels and turn back the clock.....

Buffalo in April, and I was like a pig in shit. It was my first break from the South and nothing could make me happier than a Family party. The whole posse was in town to get down with Chris and Kenny as they were dropping 'Mass Appeal,' another Family bomb production, at my old stomping grounds- The Icon. Everything was in order for a jam as Xotec (rom, buffalo) hit the early birds with some hard garage. It was midnight and the club was starting to fill up. The main room had two dance floors, two bars, and a tremendous wall that was displaying classic breakdance battles. Upstairs was split into two areas- one was set aside for a chillout area, the other was shaking from some bang-up house that Master D (Electrik Soul, NY) was knocking out. After getting a dose of the upstairs, I headed down to check out the beginnings of Long Island's best kept secret, Buddy (Special Sauce, LI). He started to let loose the energy he's known for as his hands kept the beat in the air of one of many

great breaks to come. The crowd was starting to filter in and from the looks of their expressions they were definitely diggin' the vibe. Buddy was mixing and weaving some incredible breaks as the energy began to build. Upstairs was rocking also as Kozoo and Marcus of the Knowmatic Tribe were tearing up the tables with some jazzy jungle... The party was rocking and soon Donald Glaude picked up where Buddy left off. As Donald ripped up the speakers things began to go downhill for me.

It was at this point when I ran into a fine gentleman who thought that since he bumped into me in his drunken stupor he was obliged to fight me. Well, after laughing into his face and walking away a part of me just sat in disbelief- things just weren't the same anymore. I packed my belongings up and split, it was time I realized that there was no turning back, no vice like back in the day.

May came and went. It was one of the first months in ages that I didn't check out any events or clubs. I was getting tired of the scene and all the bullshit surrounding it. I needed some substance and I was damn glad when I heard Dubtribe were heading to town. The amazingly charged duo of Sunshine and Moonbeam could jumpstart anyone's soul and I was happy as hell to head over to Club March on June 20th. The dudes from LiquidGroove (404.257.2515)- the evenings promoters, were generous enough to let me in for free and I give my thanks. As soon as I got through the doors I knew nothing would be different and I couldn't believe Dubtribe were going to be playing here. I was having a flashback, or so it seemed, as it appeared that I was in the smoking lounge of my old high school. If half the kids were dancing and grooving it would have been an overstatement. But who the fuck can fuckin' dance to the fuckshit that DJ Icey Fucknuts puts on the fuckin' Technic fuckin' 1200's- every fuckin' track from that Florida Fuckin' Slicey was break the fuck down, build the fuck up, cheezy fuckin' drum roll, bang bang yeah yeah kiddie breaks for the musically fuckin' declined.

-The post-statement was dedicated to Details magazine (yes WE even made it mainstream!!!), who write this about Massive- "dozens of very creative uses of the F-word"-

Well it was agony listening to Slicey and his cheeserolls, and watching the circles form for breakdancing was even worse. Come on, breakdancing to this cheezy shit?, that's like moshing to the Spin Doctors. Finally, that poor excuse of a DJ left the tables and Sunshine greeted the small crowd to a warm hello and then immediately broke into this breakbeat that must have made Icey realize that he barely earned his paycheck. Dubtribe were immediately rockin' and started playing some new tracks from their recent release on Imperial Dub recordings. They were hitting every note and Moonbeam's voice never sounded sweeter. The night made way to early morning as Dubtribe's positive vibe rubbed off on me and left me smiling. No one plays live breaks and house like these San Fran favorites, and the kids who stayed were damn glad. At 5am I left the club and proceeded directly home, perhaps with a bit more hope for the scene than what I came with. The very next day I awoke to a conversation I recalled from the night before. Someone, and I will never remember who, told me of a free party downtown in Woodruff Park. It was another gorgeous Atlanta day so I was definitely into checking it out. After a short twenty minute drive, I was at Woodruff park. The park wasn't to big, but had ample room for the people dancing in front of the makeshift DJ booth. Though there weren't too many people shaking their booties, there was a nice sized crowd laying in the sun and enjoying the music. There was definitely more vibe here than Liquid Groove's Full Moon party the night before, and I couldn't help but

the Detroit tent @ Tribal Gathering

start dancing myself. I never caught the name of the DJ, but he was playing some great deep house that peaked the interest of everybody in the park. The whole atmosphere caught me off guard and made me think twice about the scene. I realized the death of raves lie in the path of the gigantic blow out parties. The saving grace and the fuel of the scene lies in the small events. The more personal a party, the more I think is gained spiritually. But hey, nowadays I don't think the majority of partygoers are there to gain spiritual wealth...

A few weeks later and the Atlanta scene finally gets a dose of pure energy with the Logical Progression Tour 2 making a stop at March (July 16th). I arrived at the club around 11:15pm and was greeted at the door by Jen of Pleasure Tyme, the promotion crew responsible for the evening. Well, once I got inside I wanted to go out and give her a big thanks as everything seemed to be on line for a great night! I believe local junglist Bobble was cutting it up at first, as the clubgoers were immediately entrenched in a nice vibe. The crowd was unusually mixed, a majority being the under 21 crowd, but joined by some old skoolers who knew of [I] Bukem's mystical mixing madness. Well, at about 11:45pm Bukem took to the tables and immediately dropped Atlanta into a groove that many had never experienced before. He was tearing up the table with one dubplate after another, as he released some incredible acid laden jump-up style jungle. Mixing from table to table, Bukem kept the crowd screaming and yelling for more. After about forty-five minutes MC Conrad took to the mic and added some verse to the beats that Bukem was laying down. The whole experience kept the crowd dancing non-stop in the overheated room. As Bukem's set came to a close, it was time for me to leave. I was unfortunate I couldn't stay longer as Blame, another amazing UK junglist, was up to spin next, but work stood in the way. However, the few hours I was able to spend at March were definitely the best I have experienced in the past six months. Props to Pleasure Tyme promotions for a fantastic evening.

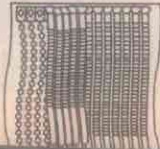
Well, it's time to bid good-bye from Atlanta. Since my ramblings didn't go so far this issue, I've decided to fulfill one of my lifelong dreams right here on this very page- yes I am finally going to post a top-ten of my very own, so here it is... and hey if ya don't like it get your own damn column beyotch!

Mark Farina- Mushroom Jazz (Om recordings)  
Le Gooster- Zig Zag Zen (Shadow)  
PFM- "One and Only" (Good Looking)  
A guy called Gerald- "Voodoo Ray" (Tenaglia mix)  
Dubtribe live  
Cappio Bros.- "Caffeine 4 Doze" (Stickman)  
Masters at Work- Nuyorican Soul (Talkin' Loud)  
Barrington Hall- "Can't go home" (Electrik Soul)  
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Hey Atlantamassive, throwing a party and want some press, or if you just want to tell me off, drop me a line at: [bkbrioler@mindspring.com](mailto:bkbrioler@mindspring.com) til next issue...



# detroit

MUZI  
MUSIC

07:00 PM



Bryan Zentz aka Barada  
on the decks at Peprally 2000

## Mid-Atlantic Massive

Wussup brothers and sisters, just figured I'd drop you a line and let you know how shit's been popping back east. Brian Karp's recent migration to the A-T-L, has probably left a few of you wondering how you would find out all the news about your favorite egomaniacal DJs, promoters, and all around fashion whores. Fear not, cuz no matter how eerie shit gets between Mecca and Cackalack, I'll be here to give you the inside dookie.

Labor Day Weekend provided this summers first excursion, as the Telepathy crew trekked all the way to Philly for Circle Production's (formerly Special K) 'sooparave' III. The lineup seemed to be a decent compromise between the not so familiar for these parts (Stacey Pullen, Robert Hood, Ed Rush/Nico/Trace (doing a half-live, half-DJ set)) and the way too familiar (Dieselboy, Winko, DJ Dan), that would necessitate using the enormous Valley Forge Convention Center. Unfortunately, that was a bit of an underestimate as more than a few folks with advance tickets spent their evening OD'ing on GHB in the parking lot since admission was cut off between 1 and 2. Those inside got hit with a slamin' live PA from Mr. Lettucehead himself: Green Velvet, and probably spent a bit too much of their time waiting in line to the bathroom for water, but otherwise enjoyed a fairly minimal amount of bullshit for a party this far north of the Mason Dixon. The afterhours (at local apparently bigshit club Shampoo), however, was a different story. Two hour waits in the pouring rain are nobody's idea of a good time, even if Caj was spinning a 6-hour set. But two hours of waiting in the pouring rain in order to watch Cajmere spin in what appeared to be the club's walk-in closet is straight up doo doo. "Specially since the resident Special K (oops I mean Circle) lamo's were wanking away with their feel-good saccharine house on count 'em THREE other dancefloors. If this is the best Philly has to offer in after-hours entertainment, it's no wonder so many kids are hooked on dust and smack. On top of it all, in what probably amounts to the biggest dickhead move I've ever come across, they turned off the fucking water in the bathrooms!!! Now tell me that ain't some bullshit.

Our nation's capital, despite being much closer to Telepathy HQ, isn't much of a brighter situation. Sure, Buzz provides a consistent, reasonably priced night out every Friday... unfortunately it's main consistency is in how many yawns are being produced. Week after week it's the same group of overpriced, egostrucked douchebags wankin' away with the most godawful, candied-out breaks, trance, and house money can buy. I mean, will someone please report Pete Bones to immigration??! And as far as local "legend" Scott Henry, I'm sorry to say any previous admiration must've been just really good drugs. Taking that into account, the most recent Sting party featuring a supposed live PA by Hardfloor, the Ninjatune stealth tour in an outdoor tent, and some Drum n' Bass dudes from across the pond, and I thought, "Well, at least it's worth a shot..." Big mistake. I mean it's not like I expected Lady Miss Kier's "WORLD PREMIERE" to be earth shattering, but I did expect her to beatmatch a little somethin-somethin, and not have to rely on some rasta-impasta bloodclot MC. I also EXPECTED Hardfloor

Massive Posse shouts out to  
HARDCORE HELEN... you know  
where that carrot goes...

to be somewhat approximating a live performance. Instead I was treated to two Teutonic wankers hopping up and down to what was probably the soon to be released THE BEST OF HARDFLOOR (K-Tel) complete with breaks between each track. If this is what our goosestepping compadres in PLUR call a PA, than Deutschland really has gotta die!!

The following day in Richmond, 'Peprally 2000' was infinitely more pleasant. Highlife/Purelove hooked up the phot space for a free, intimate afternoon with Barada, in his first set outside of the Norfolk/VA Beach (aka. Lil' Vietnam), since my pappy stopped sellin' hooch to the Injuns. Sure, I know many in the southeast have their criticisms for the Richmond area, but this event was 100% about the music, so keep yer egos in check. For all those who thought Richmond was strictly for the disco punters, you should have seen those glowsticks flyin', as the posse was jackin' hardcore to Barada's four-on-the-floor minimal stomp. Big-ups to Eric from Highlife, Pure Love Inc., and anyone else involved in this spot of summertime fun.

Next up, it's horn-tootin time as Telepathy and Mining Vinyl pulled off 'Boombangin' without a hitch. Trackhead Steve hit town on the hottest fuckin' day of the summer, and although noticeably tired, did his thing at DC weekly: Pollen... The rest of the week was a haze of indo smoke and brew, mostly on my end, as I found out Westside G's like Trackhead are sometimes more the Nestle ice cream bar types. I also found out that despite Trackhead's affiliation with Relief, that Cajmere did not try to put a head of lettuce on Trackhead's noggin, and he's got shit coming out on Henry Street, Force Inc. and even more tracks on Relief. This all led up to a slamin' throw-down that Saturday, when our Chi-Town buddy turned motherfuckers out with some TRAX!! Who said the South can't get with the hard shit??! Starchild also got up in it and blasted the usually non-jungle appreciating posse with some of the funkier jump-up these ears have ever heard, and yes, it was all good.

The final stop on this issue's itinerary is bittersweet. It seems a good natured guy named Tom Kua figured he'd bust his ass a bit, and try to bring one of the dopest lineups NYC or anyC has ever seen to the hallowed halls of Twilo on July 3rd in the form of "Nation Under Groove". Let me just run this shit down: Carl Lekebusch, DJ Lenk, Adam X, Damon Wild, J. Dahlback, Function (Live), Mederic from Blue Maxx (Live), and the god of thunder himself Adam Beyer!!! All under one roof, \$20, and the day before a national holiday, and it didn't even break a 1000 folk. I'd ask what all you dunderheads who didn't show were smoking, but I probably wouldn't wanna know. I'll just big-up everyone who showed, and if you didn't, I hope your autographed copy of 'Caterpillar' gets warped, bitch!!


So that was how it was kiddies. If you've got a party that you'd like to be critiqued under my excruciatingly critical eye, bring it on!! I mean, get in touch. Cuz ysee, I'm not in it for the money, fame, or bitchez. I'm about music, friendship, PLUR, and scoring some free uhh... dance tips! Yeah, that's the ticket!!

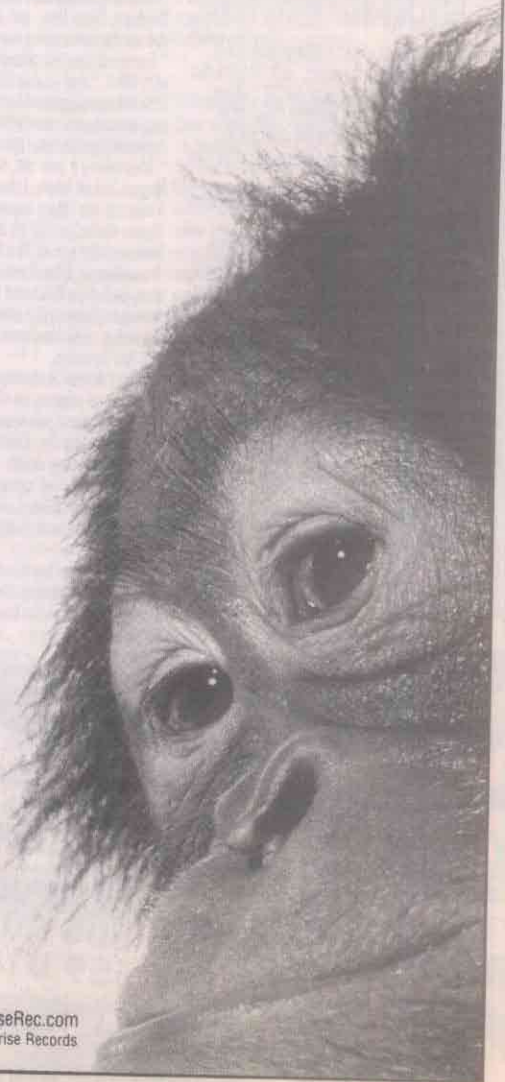
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So whassup with London? Well as far as the Techno scene goes it is heading back down under, underground that is. It went crazy for a few years and exposed many talented DJ/Producers to a more mainstream crowd. But it seems as if we are coming to the end of that era leaving some of our greats reaping the rewards they deserve. The likes of Jeff Mills, Richie Hawtin, Darren Emerson, Carl Cox, Josh Wink, etc. are left up there working with people who have no concept of electronic music, nor care, but understand it can make them money. The great corporate companies. It must be very difficult to care about the music and the scene at that stage when the people around you are just using your skills as a money making device, and will happily drop you as quickly as they picked up on you. Getting our guys to try and turn around some past bands effort of a record to make it into a hit.

I heard great question relating to this matter from a friend while in New York heading out to Rockaway. Why are there so many American DJ's who don't play in America? Because they are all in Europe where they are being offered thousands of dollars more to play at events run by corporate companies. How can you compete?

What would you do when a promotion company in England offers you anything from \$8,000 plus 2 business class flights and a 5 star hotel to DJ for 2 hours? But wait-it gets better-recently Carl Craig's agency charged an Irish promoter £15,000, that's \$23,000 plus 5 airline tickets for Carl to do a live show. And the promoters are doing it. How crazy is that?

Meanwhile, the true London Underground scene returns to the small, dark venues, with budgets that cannot afford the same international DJ's whom they helped escalate to the position they are at now. But it is good that the scene does return underground because now we will see who the true people are.

It comes in waves, on the next crest I wonder what will happen?

Tribal Gathering was a success S-Men (DJ Sneak, Junior Sanchez, and Roger Sanchez) spun together on 6 decks, John Acquaviva was flawless. In the Detroit tent: were I spent most of my time, T-1000 and Jeff Mills tore the house down. At 10pm the Detroit tent was shut down while everybody ran across to the Trans Europe tent to see Kraftwerk.

There is a very tense atmosphere, and an immense sense of expectation as 10pm rolls around and there is no Kraftwerk. Suddenly a single, dry snare drum pattern is heard. 12,000 pairs of ears perch to attention, but nothing. Five minutes later there is an explosion of cybersquiggling. The lights go down and an intense roar goes up. A computerized voice announces, in German, "Kraftwerk are here". The curtain falls to reveal the four shadowy figures dressed in black cycling suits, each standing behind an identical keyboard, the same screen bank of

effects behind each of them. 'Numbers' kicks things off as the screens count to eight endlessly. Next were 'Computer World' and 'Homecomputer'. Ralf Hutter's faint voice is heard as he repeats, "I program my home computer. Beam myself into the future". This is followed with 'Man Machine', and the classics 'Tour De France' and 'Autobahn'. Many people were in awe, some even cried as the legendary electronic/Techno inventors lock into the LFO. Then the four men are replaced by their mechanical dummies as they shake to 'The Robots' while the masters sit backstage and prepare themselves for their new track. It goes down with the biggest scream from the people, even more so than the incredibly funky 'Music Non Stop' which is what sends us all back into the night, agreeing that Techno's ambassadors had pulled it off. Phew. If that wasn't enough, the next day back in London, somewhere in Camden was a small underground party-but with Richie Hawtin, T-1000, Jeff Mills, DJ Bone, Suburban Knight, Juan Atkins, Kevin Saunderson, Terrance Parker, and Dego (4 Hero).

#### NEWS:

\* JDP Promotions in Ireland and teamed up with Morpheus Productions and Local 13 to bring you 'InnerVision'-an event which will take place on Saturday 29 November. The night will include live sets from Robert Armani, Frankie Bones, and Funk D' Void (Soma Records, Scotland). While DJ sets will be from Luke Slater (Novamute, England), Paul Johnson, Mike Dearborn, Oliver Way, and Jason Carter. Keep your eye out for forthcoming teasers.

\* Frankie Bones hits off his new label Nu Futura with DM-1 'Steel Groove EP' and Rak 'CPC-12 EP'. Both killer underground Techno releases worthy of your utmost attention-nothing less would be expected from Bones. It's 2 for 2.

\* After taking a year out, one of Germany's most famous Techno labels, Labworks, is back. Their first 3 releases are "Mass Appeal Madness" by 20 Eyes (Tobias Muller); an EP by Insane Membrane (Marc Bommerheim); and "The Sound is Mine EP" by Maxwellhouse (Max Reich). Label owner Haschi along with Max Reich and Patrick Sjeren will be touring to promote the labels comeback in November. Call Morpheus for more information and tour bookings.

\* Robert Armani is starting a new label called RA on which he releases an album this October.

\* Brooklyn Music has teamed up with Zone 6 Records to bring the US underground sound to the UK's unsuspecting shores. Their first release will be the 'Lemon 714' compilation which features tracks from Jeff Mills, K. Hand, Frankie Bones, Atomic Babies, Gene Hunt, and Phenix-to name a few.

\* Steve Bug has his debut album released on Raw Elements titled 'Volksworld' this September. A collection of some of the finest minimal, jazzy influ-

enced electronica. He will be touring to promote the album release.

\* Groovehead has started up a label called Search.

The latest release is by Jeroen, titled 'Prospect'/'Close'/'Touch'/'Trapped'. An excellent EP on the deeper, Steve Stroll side of things.

\* Woody McBride is shutting down most of his labels leaving only Communiqué, Sounds, and Head In The Clouds.

\* DJ Hyperactive starts up two new labels: 'Four Track' for the straight up Techno and 'Record Player' for the Techno/House sound.

\* A slamming new night has started in London on Wednesdays at Gossip's nightclub, called Submerge. Residents Colin Dale, Brendo Russell, and Colin Favor are accompanied by special guests each week.

\* Funk D' Void will be touring the U.S towards the end of the year. Watch this space for more details.

\* The Birmingham based club Genetic are releasing a record label under the same name. A double album with a 4 deck mixed CD version will be out this October, featuring tracks from: CJ Bolland, Dave Angel, Awex, Marco Zaffarano, Misjah & Tim, Mark NRG, and Tasha the Killer Pussies.

\* Tresor release their latest delivering by Pacou with a double vinyl LP called 'Symbolic Language'. Abstract electronic aquatics complemented by sub-bass.

\* DJ T-1000 is currently working on an album and 12" to be released on Tresor at a later date.

#### COMPILATIONS

\* The Japanese label Sublime have 'the Adolescence'. A selection of the finest Techno-jazz with warm strings and mellow breaks from Dan Curtin with 'Anxiety' and funky, experimental electronica with 'Co-Fusion' and 'Prism' from Susumu Yakota. Max Brennan turns out the bass and drum jockey 'Banging The Bass. Many other respected Japanese artists appear, including the renowned Ken Ishii as Flare. A glimpse into the future.

\* As Techno Jazz breaks in, Kickin' release 'Elements Of Jazz Vol. II'. A sweet LP that will be appreciated by anyone who loves quality music stemming from Classical or Aphex twin roots. If Charlie Parker and Miles Davis were around today and into electronic music, this would be what they would be churning out. The underground sound of Jazz fused with futuristic equipment morphing the melodies of the sax.

\* The Belgium label Reload have 'The Third Bass' featuring tracks from Mould Impression (Adam Beyer), Space Djz, ZZino, Damon Wild, and Steve Bicknell. A Techno extravaganza with minimal and banging beats. Reload-a consistent label that has not yet put anything out I could fault. This compilation will show you why.

\* 3rd in the series of the 'International DJ Syndicate Mix' through React is put together by Japan's rising star Fumiya Tanaka. A mix CD which slams from beginning to end with blistering cuts of hard Chicago House and crunching Techno. Robert Armani's 'Armani Tracks Pt.2', DJ Skull's 'Distortion', Regis' 'Speak To Me', The Advent & DJ Hell 'It One Jah' and finishing with a Jeff Mills encore-Cyrus's 'Enforcement' (Mills Mix), 'i9' and 'Spider Formation'. Need I say any more?

\* Raw Elements puts out a serious assortment of minimal Techno aptly named 'Da Minimal Funk'. Features tracks from Steve Bug, ESP Woody

McBride, Fred Gianelli (DBX mix), Nimbus Quartet, Future Legends, and loads more.

#### RECORD REVIEWS:

MISSILE MADNESS !!!!!

The Missile camp is taking over. Perhaps I we should just introduce a whole new section dedicated to Tim Taylor as his label is one of the most undervalued for quality Techno/House, with the Midwest crew behind him all the way. Out now is their first album release from the genius DJ Slip with 'Slipotika'. Three pieces of vinyl and pure brilliance, opening up with 'Broken Cake' a deep twisting Techno experiment. Each track varies with different flavors combining Electro ('Change Yer Fuckin' Head'), abstract minimalism ('Still Here'), Hip Hop ('Roach Man & The Comet) and Reggae (Riding Off into The Sunset) beats all in a pure futuristic electronic washing machine titled the 'Slipotika' LP. Setting high standards for things to come.

The next slew of releases are Inigo Kennedy's double pack titled 'Silent Tantrums'. A producer to watch out for. A diverse selection of Techno starting off with a deep rumbling building track, which drives you like a steam train. This is the way the LP continues compressing the bass, distorting the frequencies. An avantgardist educating us to a new sound.

The final release for Planet Of Drums is number 8 from DJ Hyperactive with a wicked, minimal, tribal percussion track. The last in this incredible series-which has to be bought if you have all the previous P.O.D releases. Complete the collection. But not to worry, as a shuffle round is made, a new label created whose name is yet to be disclosed and will cater to the more experimental material-such as the Chancellor release that came out as Missile #21, leaving Missile with the dancefloor Techno.

The next out in September are #28 from Lester Fitzpatrick 'Danger Room' and #30 will be another Timeblind (Chris Sattering) EP 'I Was No Mind'

This month also saw the Missile camp jump-starting Freddie Fresh's label Sockett in the UK. The first release comes from Freddie himself with his son (taking up the pseudonym the Invisible Man). It's a cut master's dream with snippets to play around with as well as full length Trip Hop, Electro, and minimal Techno cuts.

So, as you can see, this crew has been very busy-which is why I felt this issue we should dedicate such a large portion to such an assemblage. The debut Missile compilation will be out this Winter with a tour throughout Europe and the US supported by Tim Taylor, DJ Hyperactive, and DJ Slip. So harass your local promoter and lets get these innovators innovating your eardrums.

#### District 1 'The Gathering' (Tortured)

You may recognize this producer from AUK Recordings. Their first release for Tortured is a deep, dark, Techno/Trance stomper which filters eerie effects. The title track is sure to send you to Arkham. 'Leave Your Mark' on the flip is my personal favorite here with a tribal feel, clean analog sounds and trancey drum session. 'Earth Shaker' is a warped funky groove. Generally a sick 12", not for beginners. 3 and a half party sausages.

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LONDON UNDERGROUND

**Millstari/Jeff Mills 'Innerlife (5 to 9) / Medusa' (React)**

On this limited record are the unreleased mixes taken from Jeff's recent CD album 'The Other Day'. Both the usual high standard. 4 party sausages

**Dreamkeeper 'Spirit Of Relaxation' (Flute)**

"A bit of a break from the norm." A triple CD album, each with a different concept for relaxing ambient sounds stimulated from nature's best stress relieving effects. The first is 'The Rain Forest'. If you have ever picked up a rain-stick, turned it upside down, and listened to the noise, then that is a very general description. Imagine sitting in the deepest forest in South America, a hot day in the shade after a gentle cool rain shower, lying on the ground just listening - there it is. The next is 'Dolphins and Whales': Sub-aquatic echolocation is the best therapy for tension. Finally 'The Ocean'. Sounds of the surf crashing gently onto the shore. An excellent collection for everybody. Perfect after a hard day working or partying, difficult times, or just rolling a Phillies and chilling. 5 party sausages

**Frank Trax 'Alchemy' (Main Vein)**

A new label based out of London. A great banging Hard Trancer that will please any Time Unlimited or Noom Records fan. It even includes mixes from the proficient Commander Tom, and Tony Verdi. You can't go wrong with this. Sure to be a hit with the likes of Gonzo (NY), so if you are reading this, watch out. 4 party sausages.

**The Groove Tribe 'Multiply EP' (Fragmented)**

I'll have to make sure I get this right now... Jay Denham, the chief behind Black Nation. This new label just keeps getting better. Hard Techno funk as the press release describes it and I can't think of a better description. 'Bad Dreams' is fairly abstract yet will resonate through your speakers to shake the walls and make you shake your thang. Innovative and another in the Fragmented series not to

miss. 5 party sausages.

**Killer Loop & DJ Sneak 'Broken' (The End)**

I'm not really into the Sneak mix - a bit too commercial sounding with the mellow Disco sound. The Killer Loop mix is a solid trancey House groove with a continuous vocal sample of "Yeah, the best" which later breaks into a slow breakbeat. 2 and a half party sausages.

**Aphrohead 'Aphrohead 10' (Clashback)**

Felix Da Housecat's first LP on his label and a double. Excellent Chicago House, with each track as diverse as the next. Favorites are 'Blindmanwilly' which has a Country square dance feel with harmonica but certainly not influenced from any cowboy I could see 'ye hah'ing or swinging his partner. The other is 'While They Watch'. Swirling open to come diving in with a thumping bass line then exposing the 'highs' to maximum dancefloor effect. The other four cuts are deeper Chicago grooves reminiscent of Radical Fear. "There are no boundaries - Welcome to Thee light". 5 party sausages.

**Pinhead 'Repatin/Tikkle' (Experience Grooves)**

A great pumping club anthem Techno/Trancer more on the progressive tip. A funky organ riff accompanied with melodic overtones and a solid bass kick. 3 party sausages.

**Jaime Read 'The End Of The Beginning' (Fragmented)**

Just four releases into this label and they hit us with a double album. A Jazz influenced Detroit sound crossed with a Deep House groove. 'After The Rain' starts the album off with chimes with delicate toms and abstract soothing chords. It continues in this vein with 'Timewave' taking up a Japanese touch and onto 'On The Surface Of The 9th Moon' gliding into a lunar eclipse. It picks up on a Tech-Funk Daliesque mission with 'Swans and Elephants'. His influences are evident on the album with tracks being dedicated to Armando with 'Tribute To Gallop' and Jaime's pseudonym L.H.A.S (Larry Heard

Appreciation Society) with 'L.H.A.S Pt.1'. So perhaps we should not be crediting Detroit for this masterpiece, but Chicago. 4 party sausages.

**Oliver Dodd 'Machinery' (AMR)**

A brand new label and they hit us with this gem. Every track is unique and I have played out at some point. Extremely dancefloor effective monstrous Techno that will have you screaming for more. It's just damn good and hard to find so ask your local record store owner to order this in because you'll be pissed if you miss it. An honest review. What more can I say? 5 party sausages for each track.

**Massimo Vivona 'Chronicles Of Sound' (Headzone)**

Part owner and main Artist on the Headzone label Massimo puts out his first LP. A steady fusion of analog Deep Acid Trance. But there is variation with a more Housey groove on 'Control Freak', and the melodic, Ambient, Dub selection of 'Airtight'. Overall a profound Trance album. 3 and a half party sausages.

**Dave Hedger 'Live To XS' (Cut N' Boost)**

The main man behind InnerSphere continues with his mad quest to mess with your mind and introduce you to new soundscapes. His latest is a strong pumping psychedelic deep Techno monster with an old skool feel, melodic strings, and the groovy bass line will have you gyrating your funky stuff. 3 and a half party sausages.

**Two Basement Boys 'Crazy Shite' (Trainspotters Nightmare)**

A straight up stomper with an Armani Chicago edge to it. The open hi-hat and solid snare accompanying a thumping bass kick. Nothing outstanding but will work on the dancefloor. 3 and a half party sausages.

**Savinto 'Plane' (Planet Rhythm)**

A limited 10" the first of special concept releases for P-Rhythm. The debut cut comes from a Slovenian duo tearing out this twist of minimal Techno funk, proving that electronic music is truly a global language. Look forward to hearing more from these two. 3 party sausages

**SNACKS OF THE MONTH:**

The last issues snack Of The Month was The Cause, which I incorrectly credited as Jay Denham. Scott

Braithwaite and Craig Walsh are actually behind this pseudonym, Jay Denham had a mix. Sorry guys.

**Speedy J 'Pannik/Patterns Remix' (Novallute)**

Yo this shit is da bomb. If you are a fan of the Circuit Breaker 'Track X' then this is for you. The opening track 'Patterns Remix' has a melodic intro before ripping into to a crazy mind twist of electronic mayhem, which continues to educate you with how far sounds that these instruments create can be pushed. An epic orchestrated by a master. 'Pannik' is a slower builder from a distorted low drum pattern accompanied by thunder cracking effects filtered in and out, until booming open with insane bells, and pounding bass to tear apart any dancefloor I could imagine. Finally 'Pannik' is a heavy breakbeat pattern in a grated thunderstorm from hell. Overall an absolutely incredible release that should go down in history. Speedy J is the man with the masterplan. Pure genius. Priceless!!!!

**Robert Armani 'Action' (Dance Mania)**

"What the fuck is this?" to quote my brethren from Philly. Another breakthrough from the Chicago mad-man taking a stand. I don't even know how to describe this one - unique that's for sure. Starting out immediately with a serious kick drum accompanied by some effects that sound like they come from chimes off a Grandfather clock. A bass rumble break, crashing in with raw filtering, later to go into a wavy Chinese mandolin sound, but constantly driving you with the drums. Robert is a prodigy. 5 barbecued party sausages.

**RENEGADE OF THE MONTH:**

Goes to Demetrius from Local 13 - no just kidding YA SUCKA!

The real villain here is John DeMaio of Dr. Rock Star Productions who directed people away from the event 'Abracadabra' in Asbury Park, New Jersey for some stupid reason, and falling out with the promoter of Digital Domain. Whatever the excuse, that sort of behavior is not what the scene should support. What happened to the unity? A stunt like that can ruin someone and is pathetic. If you've got a gripe with someone, confront them with it, don't be a pussy and act spiteful. This is obviously not a man who should be involved with our scene - so BEAT IT!!

Props go out to Alan Sax. Also thanks to Anthony Munday and Jen Williams @ Onset for a great Digital Domain party: The Realm at Club Expo in Manhattan. I'd like to see more dancers like that!

# WORLD WIDE FISHEAD

**The web is a weird place.** Most of you are probably aware of the plethora of porno sites (if not try: [www.sexhound.com](http://www.sexhound.com)), but you may not be aware that you can also find just about anything else you're looking for. It's even possible to sell your soul to Satan online ([www.sff.net/people/pitman/hell.htm](http://www.sff.net/people/pitman/hell.htm)). Any sort of depravity you could possibly desire or imagine is out there... somewhere, and a lot of it is free. Some people have gone to the trouble of adding password protection to their sites, but rest assured that if it is worth seeing then someone has hacked it and that information is somewhere. Keep looking.

We'll start our journey with the simply bizarre web of sites called 'Death Patrol' ([www.branded.com/deathpatrol](http://www.branded.com/deathpatrol)). Don't try to understand them, just browse and be amused. A personal favorite is the "Bois Of Death" page, but "Bad Hair Pony" and "That's Bob Dale's Banana" are also pretty cool. Keep in mind that the Death Patrol sites are 'guaranteed to crash any browser' and are thus the sort of thing you check out at your own risk. I became aware of Death Patrol during a visit to the SPAZ page ([www.hyperreal.org/~spaz](http://www.hyperreal.org/~spaz)). SPAZ is a group out of San Francisco who throw weird parties and put up an interesting little page that includes links to the FBI and SHAG ([www.sirius.com/~shag](http://www.sirius.com/~shag)). Once again, this posse is tied in with Death Patrol I've had to reload my browser more than a couple of times. SHAG also boasts a pretty good selection of Shockwave programs, so if you've got that then you can have DAYS of fun.

While some of the above sites supply their own tunes, not all sites are that friendly. Those looking for some music to accompany their surfing should snap up a copy of RealAudio ([www.real.com](http://www.real.com)). Once RealAudio is in place you can browse the Intellinet catalog and check out the Transmissions radio broadcasts ([www.plus8.com](http://www.plus8.com)), you can explore the odd world of the Evolution Control Committee ([www.infnet.com/~markg/ecc.html](http://www.infnet.com/~markg/ecc.html)), you can even listen to unreleased tracks by Somatic Responses ([www.c8.com/somatics/somatics.html](http://www.c8.com/somatics/somatics.html)).

That's really just the tip of the iceberg. Even some smaller, independent labels are getting into the action

Crapshoot ([home.clara.net/phonki](http://home.clara.net/phonki)) and Widerstand ([www.bla.net/widerstand](http://www.bla.net/widerstand)) are just two examples of indies that have tracks online.

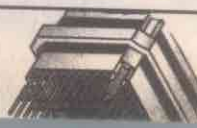
Now that you're sorted for tunes we can move on to some of the more bizarre sites out there. An amusing place to start is "I Love Sex With Corpses" (<http://kevner.simplenet.com/hornmort>), here you can read about motives for necrophilia or even listen to a weird little .wav purporting to be someone having carnal relations with a corpse. I don't believe it for a second. If you really want to hear the sounds of necrophilia you'll probably have to search out a copy of the Cold Meat album by Vagina Dentata Organ, like your shit raw (literally) and are looking for the sort of place that takes their perversions seriously then stop in at Redright ([www.winternet.com/~redright/redright.html](http://www.winternet.com/~redright/redright.html)), the fistfucker's home page. With their motto of 'double wide, elbow deep' Redright intend to open your eyes as wide as they open their bottoms. The scat section is my personal favorite, but investigate for yourselves. If, on the other hand (fist or arm), you want your sickness without the sex then Nat J

([www.students.uiuc.edu/~nhall/warn1.html](http://www.students.uiuc.edu/~nhall/warn1.html)) might be just the person you're looking for. A collection of vile photos of people who have been dismembered, maimed (or worse) awaits you. A lot of these images also appear on the Murman site ([www.alliance.net/~regina19/index2.htm](http://www.alliance.net/~regina19/index2.htm)) but the descriptions make Nat J's page a little easier to wade through. However, for the connoisseur out there Murman is the place to go as it has an impressive list of links for you to browse at your discretion.

Until next time this is Fishhead saying: "Remember kids it's all fun and games until someone loses an eye so don't go blind, OK?"

Fishhead prides himself in the fact that this article is exactly 666 words long. He also prides himself in other things- but we're not that kind of magazine.

Double Wide Elbow Deep



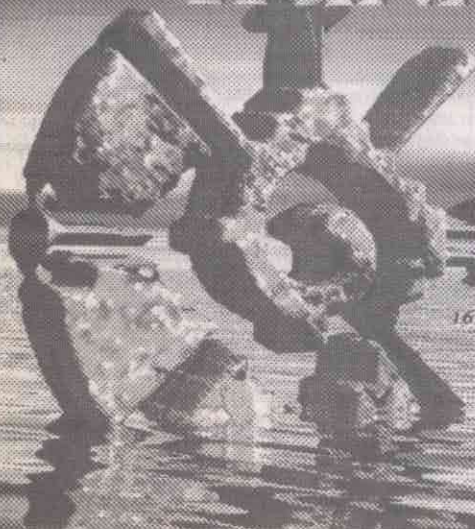


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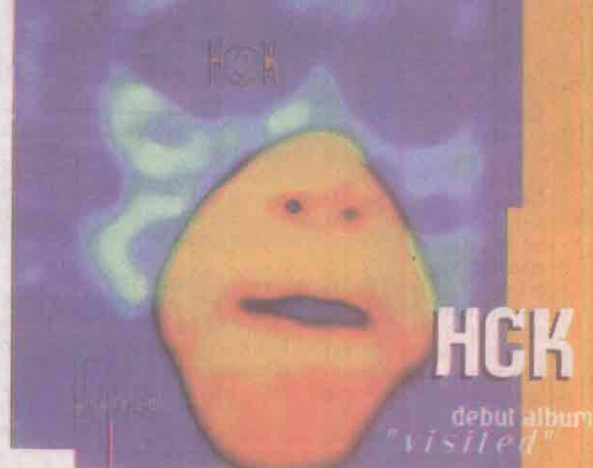
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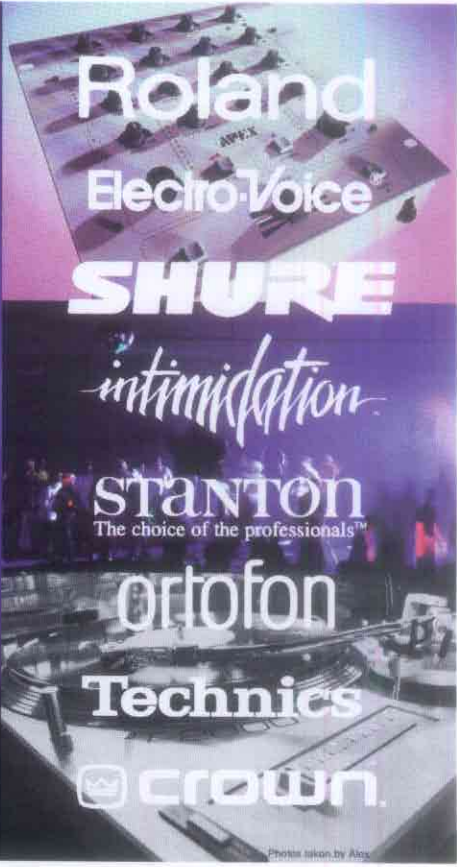
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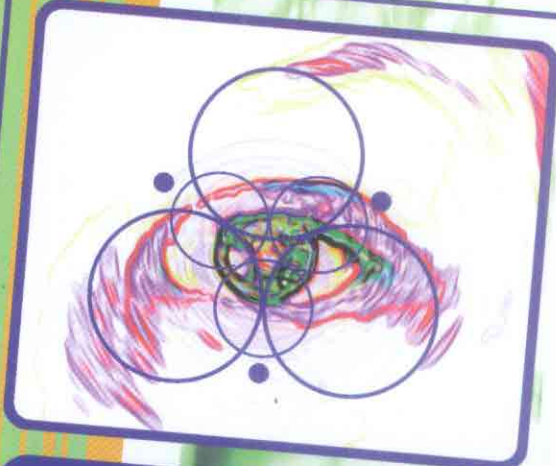


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Fig 1.1 - CALICO Unlimited base at Unum Hominus Astrum; note the traffic control tower at right; UHA is visible by a quality hobbyists' telescope, just where to look: <http://www.iac.net/~steves/ares/> has a detailed map for amateur astronomers.

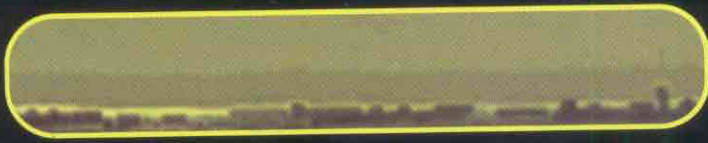


Fig 1.2 - the "red eye" disc; Points Terran to Mars Port 141 in 23 minutes; departures from CVG to begin July 4, 1998; call (513) 242-4343 for info.



Fig 1.3 - Landing patterns at Port 141; note the landed craft and an asteroid recovery cruiser warping - 50 knots further out, our cruisers are larger than most stadiums.

< 1.1 > <1.2> <1.3>

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was paid for by a grant from:

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